





Ernst van Megen  
— 1894. —



Ernst van Megen  
kind regards and  
wishes of his friend  
and publisher the author  
Arthur Guiter



5a

Monsieur Eust van Mryden  
with the kind regards and  
best wishes of his friend  
and admirer the author

Arthur Curtis



The edition is limited to two hundred and thirty copies, four of which are printed on large paper, and contain the portrait and head-pieces in two states.

No. 10.





Evert VAN MUYDEN — 1898. Paris

G. 268

Portrait grave pour  
le Catalogue.



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# CATALOGUE

OF THE

# ETCHED WORK OF EVERT VAN MUYDEN

BY

ATHERTON CURTIS

WITH A PORTRAIT OF THE ARTIST AND TEN HEAD-PIECES ETCHED  
EXPRESSLY FOR THE CATALOGUE, AND ONE UNPUBLISHED PLATE



NEW-YORK  
FREDERICK KEPPEL & CO.  
1894



CATALOGUE

OF THE

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## Introduction.

Marked individuality is rare at all times and especially so in these days when art runs in grooves, when every one must be an *Impressionist*, a *Pleinairist*, a *Symbolist*, or must work in the manner of some one of the many other schools by which we are overrun. The more we admire the leader of a school, the originator of a new idea, the more must we despise the petty imitators who follow him like sheep. These imitators may have, for a time, some popularity, may even be called great by their admirers; but time generally throws over them the oblivion they deserve.

A man may show in his work the influence of this or that master without being in any sense an imitator, and there are those who show great individuality in some of their works while they are mere imitators in others: but the thoroughly individual man, the man whose work shows the influence of no one and of no school, is rare indeed. This is the individuality that belongs to genius.

Evert van Muyden is one of these. There is nothing in his work that calls to mind the work of any other man. Even at the beginning of his career as an etcher he had his own way of doing things; for his first plate, though certainly a poor performance, had at least the merit of being free from the influence of other etchers; and this individuality he has never lost, though he has of course changed his style entirely since etching his first plates.

But while van Muyden has had always his particular way of working, he has never fallen into mannerisms. A man that makes for himself theories and rules, or adopts the theories and rules of this or that school, will necessarily become mannered in his work. Van Muyden's sole rule is to do everything as well as he is able, to draw carefully and conscientiously, putting down upon the copper the things he sees without regard to the manner in which others may see them. In this way each of his plates has an individuality of its own. There are of course general characteristics that run through all his work, as there must be in the work of a man who has any individuality; but excepting these



general characteristics, each plate is treated in the manner that seems to the artist most fitting to the particular subject. Some are slight sketches expressed with very few lines, others are carefully worked out compositions; all are characterized by the same honesty of purpose, the desire to do that which seems to him right.

His plates never show *finish* in the popular sense of the word. The work is pushed more or less far according to the exigency of the subject or the state of his own feelings; but however far a plate may be carried in detail, the work is always in the right direction. In his more elaborate plates as in his slightest sketches the lines are always right, always in the direction they should go to produce the effect required. In this he shows true feeling for line, and it is his love for line that makes him prefer etching to all other mediums for expressing himself.

Mastery of line is apt to be confounded with the ability to express a great deal with very few lines; but real power over line is the ability to make the lines expressive, and this ability van Muyden has in a high degree. That he has likewise great power in expressing much with very few lines, a glance at any of his sketches will show. The head-pieces in this catalogue are among the best examples of his work in this direction. Perfectly delightful, too, are the little sketches in the margins of some of his plates, as in the *Horseman attacked by a Lioness* (No. 115), in the *Lioness attacking a Buffalo* (No. 89), and in the *Lion in the Mountains* (No. 76); while a strong example of the artist's powers in economy of line in work that has gone beyond the stage of a sketch is his *Stallion* (No. 201), a plate broadly treated throughout, in which every line is made to do its full share of the work. Plates of this size are not easy to manage because there is always a tendency toward too much work in order to cover the surface, and the result then shows the amount of time and labor expended. Van Muyden's *Stallion* is entirely successful, as indeed are most of his large plates, though he too has not been without failures in this direction. Still another good example of the artist's economy of line is his *White Mare and Colt* (No. 25), in which the modeling is very beautiful, especially that of the mare, while every line is made to do double duty in suggesting texture as well as modeling.

To produce a work of art that can have any chance of surviving its own generation, two things are necessary. The artist must have something within himself worth saying, and he must have the ability to say that something. The one is a mental quality represented by the artist's feelings or imagination; the other, a manual quality, the technique of his art. The two are inseparable. However great a man's imagination, however strong his feelings, he can never



produce a work of art unless he has the technique with which to express himself. Nor will any amount of technique make a work of art when there is nothing to say. A mere succession of grammatical sentences arranged in faultless meter will never make poetry.

Van Muyden has both the mental and the technical qualities necessary in the production of a real work of art, and he has them in a high degree. Drawing is the foundation of the graphic arts, and in this van Muyden is a master. His draughtsmanship is the quality that first attracts attention in his works from the technical side. He has great love for beauty of form, especially in the lower animals, and this it is that gives much of the charm to his little sketches which, though they depend mostly on outline drawing, have always a suggestion of modeling, as well as to his more finished plates in which the modeling is carried farther, but always with the same love for form and the same ability to express it. The *Roman Herdsman* (No. 138) is a fine example of strong, bold draughtsmanship, and offers a remarkable contrast to the delicate modeling of the *Lion and Lioness seated*, which the author has been fortunate in securing for publication in this catalogue. The shadows are beautifully transparent in both lion and lioness, and the reflected lights are etched with much truth.

Correct rendering of action is also an important factor in good draughtsmanship, and in this too van Muyden shows great ability. His action is never that of the posed model, but is the action that comes from close observation of nature, the only way in which a knowledge of real action can be got. There are many fine examples of action among his etchings, and indeed it would be impossible to say that this or that plate was superior to all others in this quality. His spirited *Horseman attacked by a Lioness* (No. 115) is one of the best, and his *Battle Scene* (No. 220) renders admirably the furious action of two horses running directly toward the spectator, while nothing could be stronger than the *Lion attacking a Buffalo* (No. 38), one of the artist's most remarkable plates. The ferocious attack of the lion and the helplessness of the buffalo, on the point of falling to the ground, are expressed in a masterly manner.

There is another kind of action, or inaction, which is that of a figure in repose. For example, in the *Lioness and Cubs* (No. 166), while the animals are in complete repose, there is great truth in the rendering of the momentary action of the lioness as she pricks up her ears to listen to some sound that has disturbed her.

Drawing is a technical quality that is necessary in all the graphic arts; but each of the arts has its particular technical difficulties which must be mastered before the artist can express himself. The technique of etching is especially



difficult to overcome, and this is one of the reasons for the few great etchers that the world has had since the discovery of the art. Van Muyden has the technique of etching well under control. He bites his plates with great accuracy, getting generally a good result in the first state. Frequently, his plates are bitten three or four times before a proof is printed, and the changes after the first proof are not often very many. They consist, as a rule, in finishing-touches to correct slight mistakes or to add harmony to the work. So particular indeed is he regarding the harmony of his finished plate, that his states often number three, four, or even five, though the last may not differ very greatly from the first.

Van Muyden mastered the technique of etching very quickly, no doubt because there was something in the medium that suited his temperament. His first plate was etched in 1875. He etched three plates in 1877, one in 1878, and then abandoned the process till 1884, in which year he etched five plates. All these were hesitating trials only interesting historically. Not till 1885 did he take up etching seriously, and then at once he began to produce strong plates; for among the plates of that year are the *Lion Cubs* (No. 23), *Lion caressing a Lioness* (No. 24), *White Mare and Colt* (No. 25), and the *Two Monkeys* (No. 32). Of these, the *Lion Cubs* and the *Two Monkeys* were finished in one state, while the two others required very few changes after the first biting.

Of van Muyden's purely mental qualities, which find expression through his technique, by far the most important is his love for animals. Not only does he love them for their beauties of form and of motion, but he loves them for themselves. He takes pleasure in studying their natures, their habits, and their individual characters. He sees into their characters as a great portrait painter sees into the character of his subject; and it is this, together with his technical ability, that places him in the highest rank among delineators of animals. What great insight into animal character he shows in his *Lioness and Cubs* (No. 166)! What a difference between the innocence and trustfulness of the cubs and the watchful care of the mother, always on the alert, ready at the slightest sound to protect her young! His *Lion Cubs* (No. 23) are not only weak and awkward; they are silly and aimless, amused by the most trivial things, like the young of all animals. In the *Lion caressing a Lioness* (No. 24), we see the affectionate side of the animals, and something of the same character is seen in the *Lion and Lioness seated* (No. 267).

In strong contrast to these plates which show the peaceful side of wild animals are the plates in which their ferocious nature is portrayed, as in the *Lion attacking a Buffalo* (No. 38), and the *Horseman attacked by a Lioness* (No.



115). His animals always take a ravenous pleasure in devouring their prey, and we are made to feel their ferocious instinct. Even in their play these wild animals are fierce, and this side of their nature is well interpreted in the *Tigers playing* (No. 164).

Van Muyden's fondness for animals is not confined to the wild species, but extends to domestic animals as well. He has always taken a great interest in the Roman ox, whose sluggish nature he interprets with great truth. The *Roman Ox, lying down* (No. 68), and the *Roman Oxen* (No. 206) are among his best plates of these animals; but the strongest of all his plates of Roman oxen is the *Quarry in the Roman Campagna* (No. 90), a masterpiece in every sense of the word. The slow, steady, swinging motion of the oxen is finely rendered, and the effect of sunlight is superb. The plate is truly grand.

In the same class with the Roman oxen may be placed the Roman bulls, of which the best is undoubtedly the *Bull of the Roman Campagna* (No. 151), a superb plate full of feeling for the beauty of the animal, especially for the graceful curves of his horns, and one of the best examples of the artist's masterly draughtsmanship.

There is no animal for which van Muyden has a greater love than for the horse, no animal that he draws with more feeling. Whether in repose or in action his horses are done always with a care that shows how great is the artist's fondness for his subject. Sometimes they are the centre of interest, as in the *Swiss Dragoon with horse standing* (No. 298); sometimes they are mere details subordinate to the main composition, as in the *Via Salara* (No. 217), or they are slight sketches in the margin of a plate, as in the *Horseman attacked by a Lioness* (No. 115), but in all cases they are drawn with equal tenderness, and with a love not only for the beauty but for the intelligence of the animal, and this intelligence he makes us feel as he himself feels it.

Some of his best horses are found among the plates of the Swiss army, notably the *Swiss Dragoon* already mentioned, the *Two Swiss Dragoons* (No. 158), the *Officer of Swiss Guides with horse trotting* (No. 160), and the *Squadron of Swiss Dragoons* (No. 261).

The *Roman Herdsman* (No. 138) is not only one of the artist's best plates of horses, but one of the masterpieces of his whole etched work. Two or three of his etchings may be equal to this, none is superior. Both horse and rider are superbly drawn and there is great harmony in the plate taken as a whole. Every touch, even to the waving of the horse's mane and tail as they are blown by the wind, adds to the general effect. Nothing could be omitted and nothing is wanting in this grand composition.



Before leaving the subject of van Muyden's animals, mention must be made of his *Dalmatian Dog* (No. 103), an etching full of life and so true to nature that we seem almost to see the dog move. While the head is beautifully drawn throughout, much of the life in the plate is due to the characteristic rendering of the eye.

When a man has shown remarkable ability in any one class of subjects, as van Muyden has shown in his delineation of animals, we are apt to overlook his work in other directions. Van Muyden is no doubt above all a master in the art of interpreting animals, but there are other sides to his art, sides that deserve careful attention and consideration.

He has not been so uniformly successful with the human figure as with animals, and yet many of his figures are worthy of great praise. His *Two Heads (studies of expression)* (No. 112) is a delightful little plate, full of spirit and admirably drawn, and his figures forming parts of compositions are often masterly; as for example the rider in his *Roman Herdsman*. The two little figures in the *Roman Cart in front of an Inn* (No. 130) are charming; not to mention many of the other plates in which figures are introduced.

His landscapes too are worthy of a high place among his works. They are etched in a manner entirely his own, with no more trace of the influence of any other etcher than the rest of his plates. The *Landscape with a tiger* (No. 123) belongs among his landscapes, for the tiger, while important, is subordinate to the rest of the composition. This is one of the most harmonious of the artist's plates. The trees and grass blown by the wind, the mysterious distance, and the tiger in the foreground give a wildness to the scene that is extremely impressive.

Similar to this is the *Tigers at the water's edge* (No. 44), though here the landscape is subordinate to the tigers. The plate, like the *Landscape with a tiger*, is thoroughly harmonious. We feel that the tigers are perfectly at home in their wild, mysterious surroundings.

No contrast could be greater than that between the two plates just mentioned and the peaceful *Via Salara* (No. 217), one of the artist's most delightful etchings, both in feeling and in execution. The *Via Salara* is very delicately etched without descending into trivial details. So thoroughly honest and right is the work that we have difficulty in bringing ourselves to think of the technique. The point of view too is well selected, so that the composition of the landscape is charming. In fact, this exquisite little plate cannot fail to appeal to all lovers of what is good and right in landscape etching.

Van Muyden has a keen sense of humor, though he has rarely let it appear in his works. His most important humorous plate is the *Satire* (No. 212) on



imitation in art, a subject especially congenial to him, for no one could be more opposed than he to everything that partakes of imitation. Most men would have been tempted to treat the monkeys more from a human standpoint, but for van Muyden the monkey nature itself was quite sufficient. There is sharp satire throughout the plate not only in the monkeys, but even in the ridiculous caricatures they are making of the painter's work.

Van Muyden's etchings are far from being all of equal value. Some of his plates are unquestionably superior to others in draughtsmanship, a fact due chiefly to the feeling that he puts into his work. A man who throws his own personality into all that he does must of necessity vary in his work according as his interest varies. But we judge a man by his best works, and van Muyden's masterpieces hold their own beside the best etched work of our century. No collection of modern prints can be too select to contain the *Lion attacking a Buffalo*, the *Tigers at the water's edge*, the *Quarry in the Roman Campagna*, the *Horseman attacked by a Lioness* (No. 115), the *Landscape with a tiger*, the *Roman Herdsman*, the *Bull of the Roman Campagna*, the *Lioness and Cubs* (No. 166), the *Stallion*, the *Roman Oxen*, the *Via Salara*, and the *Lion and Lioness seated*.

Of van Muyden's life there is little to tell. From a boy he has devoted himself almost wholly to his art, working steadily and conscientiously, studying constantly everything that came under his eye, trying always to improve in his work, and sparing himself no labor that could advance him toward his goal. But this goal will ever be ahead of him, for he is constantly striving to do better than he has already done. His advice to young students of art is that they should carry a sketch-book with them at all times and that they should draw continually, sketching everything that they see, no matter how unimportant the object may seem. In no other way, he thinks, can a man become a good draughtsman. His own sketch-books, filled with hundreds of drawings, prove how conscientiously he himself has carried out this method. His early studies were done mostly in pencil, but he now sketches almost entirely in pen and ink, because the difficulty of making corrections forces him to great accuracy and gives him a sureness of hand that could not be obtained through a less exacting medium.

He has never made use of photography in his work, feeling that it would kill the artistic spirit of his productions. His knowledge of the form and action of animals has been obtained by means of his own sketches and studies done from life. Wild animals he has studied at the *Jardin des Plantes* in Paris, where he spends much time watching their movements and making numerous sketches. Some of his etchings, it is true, have been done after photographs,



but these, with the exception of a few plates mostly portraits of himself, have been done at the request of friends.

Van Muyden was born at Albano, near Rome, of Swiss parents, on July 18, 1853. He studied drawing and painting first under his father, afterwards under Gérôme at the *Ecole des Beaux-Arts* in Paris. In etching he is entirely self-taught, never having had a master. From 1879 to 1884 he lived in Italy, and since 1884 he has spent most of his time in Paris. He received *Honorable Mention* for his etchings at the *Salon* of 1887 and a *Bronze Medal* at the Paris Universal Exhibition of 1889.

Though etching is the medium in which van Muyden has worked most, he is not limited to etching as a means of expression. His pen drawings are fully equal to his etchings, and in them there is the same strong individuality that is seen in everything he does. He is one of the few living pen draughtsmen whose works do not show the influence of Daniel Vierge.

He is likewise a strong water-color painter. His early work in this medium was often somewhat hard in color, but his recent work is delightful in color and can stand comparison with his best etchings and pen drawings.

As a painter in oil he is little known excepting to his friends, the few paintings and studies that he has done in this medium being mostly in his own possession. It is much to be regretted that he does not do more work in oil, for his paintings are charming in feeling and in technique.

Recently he has given still another proof of his versatility in the *Two Lion Cubs*, a beautiful little bronze which shows that his ability is as great in the plastic as in the graphic arts.

Before giving a few necessary explanations regarding the catalogue, I wish to take this opportunity to thank M. Frédéric Raisin of Geneva for his kindness in permitting me to make free use of his valuable collection, which contains nearly the whole etched work of van Muyden, many of the plates being represented in all their states. Without the aid of this important collection, the compiling of a complete catalogue of van Muyden's etchings would be impossible.

I am also greatly indebted to Mr. Frederick Keppel of New York for permitting me to see many rare states unobtainable elsewhere.

The catalogue is arranged chronologically. Previous to the year 1890, the plates are placed as nearly as possible in the order of their production; but the exact order cannot be given in the case of a few plates, though each is



assigned to its proper year. Since October, 1889, van Muyden has kept a list of his etchings in the order of production, and this list has been followed in the catalogue.

Upon many of the plates will be found numbers referring to the artist's list. As these numbers correspond with the present catalogue, detailed descriptions have not been given of those plates upon which the numbers occur, a simple reference to the number being sufficient identification.

Most of the plates contain a date designating the year in which the plate was etched. Upon some, two dates are found, and in such cases the earlier is that of the drawing from which the plate was etched, the later being that of the etching itself.

Since the publication of Sir William Drake's catalogue of Seymour Haden's work, compilers of catalogues have generally adopted Mr. Haden's distinction between *trial proofs* and *states*; namely, that *trial proofs* are "the impressions taken, from time to time, from a plate while it is in progress, for the information and correction of the artist, and answer to the proofs and revises of a literary work in its passage through the press," while *states* "refer to finished or published plates, the 'First State' of which is the technical equivalent to the 'first edition' of a book." The definition of a *trial proof* is of course correct, but if a *trial proof* is a proof taken for the information of the artist there is no reason why we should not have a *trial proof* of the *first state* or of any other state. Much of the confusion caused by the terms *trial proof* and *state* might have been avoided had the word *state* been used to denote all changes in a plate. We should then have been spared the confusion that exists when we have two catalogues of an artist's work, in which each compiler has guessed differently as to the comparative rarity of the impressions, for comparative rarity is the only criterion, and this is not easy to determine in the case of living artists, much less in the case of those that are dead.

With the etchings of van Muyden, the states before the final or published state are in almost every case limited to not more than six or eight impressions of each, and oftener to not more than three or four impressions. The exceptions are plates that have been published, and in which changes have been made afterwards, thus forming two published states. These exceptions are noted in the catalogue.

I have used the word *state* to denote all changes in the development of a plate without regard to the number of impressions. The states before the published state are of course trial proofs, as are the first impressions of the published state; but it seemed better to avoid the constant recurrence of



the word *trial proof* not only for the reasons already given, but also because the artist himself uses the word *state* to denote the changes in his plates.

As, with few exceptions, all the states before the final state are rare, this fact has not been mentioned in each case. When a plate is described as rare, it is rare in every state.

The term *cross-hatching* has been used frequently in the descriptions of the states, because this is one of the methods most employed by van Muyden in developing his etchings. It is unnecessary to explain that *cross-hatching* is the crossing of parallel or nearly parallel lines upon other parallel lines forming a network of little squares.

The plates are etchings unless otherwise described.

*Marginal lines* are the straight lines ruled upon the edges of the composition as a kind of frame.

*Right* and *left* are used with reference to the person looking at the print, excepting in the obvious case of parts of the body.

Only such changes in the plate are described as are necessary to enable one easily to identify the various states.

The dimensions are those of the plate itself, and are given in millimeters, the first measurement being the height, and the second the width. It should be borne in mind that there are frequently slight differences in measurement in various impressions caused by the different papers used in printing.

The following abbreviations are found on many of the plates :

P.=Paris.

G.=Geneva.

C. or Cat.=Catalogue; referring to the number of the present catalogue. In a few cases, the catalogue number is given upon the plate without the letter C.

Q. V.=Quai Voltaire, where van Muyden resides when in Paris.

J. d. P.=Jardin des Plantes.

A. C.

CATALOGUE OF THE  
ETCHED WORK OF EVERT VAN MUYDEN



1875-1884.



By VAN MUYDEN, 1893.

## CATALOGUE



### I

#### Terrier, lying down.

H .080m. × W .115m.

Facing the right. Below, to the right, *Ev. van Muyden. 75.*

This is the artist's first etching.

The plate is destroyed and impressions are very rare.

### 2

#### Soldiers of the time of Frederick the Great.

.100m. × .120m.

Some are seated or lying upon the ground to the left, others are standing. Three officers, in conversation, are standing to the right. In the distance, to the left, is a windmill. Below, to the left, *Ev. van Muyden Paris 1877.*

The plate, though not destroyed, is defaced with sketches drawn in the sky.

### 3

#### First Portrait of the Artist.

.117m. × .100m.

The face is turned toward the front; the body, seen to just below the shoulder, faces the right. To the left of the head, *E. van Muyden 1877 Paris.*



## 4

**Side-carriage, in front of a house.***(Voiture de côté.)*

.160m. × .240m.

A horse and carriage face the left. A man is examining the hoof of the horse, while a woman is looking out of the carriage window. There are two children and some hens in the foreground. Below, to the left, *Paris 1877 E. van Muyden.*

Rare.

1st state.— Before the signature. There is no cloud in the sky to the right of the house. The top of the carriage is shaded with a few horizontal lines only, and much other work is left unfinished.

2d state.— A cloud is added in the sky and the top of the carriage is shaded with lines crossing the horizontal lines.

3d state.— With the signature as described.

The plate is destroyed.

## 5

**Second Portrait of the Artist.**

.160m. × .120m.

He faces toward the front and holds a pipe in his left hand. Above, to the left, *Ev. van Muyden Paris 1878.*

1st state.— On the right, the background rises to the shoulder only.

2d state.— The background on the right rises above the shoulder.

## 6

**Child's Head, laughing (No. 1).**

.090m. × .075m.

Three quarters view, turned toward the right, and wearing a high hat. The background is very dark. Below, upon the boy's breast, *E. V. M.*

This plate, etched from a drawing done in 1875, is the head of a young peddler of casts named Dozzi, who has since become a sculptor and who competed

in 1893 for the *Prix de Rome* at the *Ecole des Beaux-Arts* in Paris. Nos. 104 and 112 are of the same boy.

1st state.—The point of the collar on the right is white.

2d state.—The collar is entirely shaded with dry-point, and dry-point is added upon the shirt front.

The plate is destroyed.

## 7

**Head of a Lioness.**

.120m. × .080m.

The head, facing the front, fills nearly the whole plate, and is so fully shaded that it is scarcely relieved against the black background. The plate is unsigned.

## 8

**Cat, seated.**

.110m. × .080m.

A black and white cat against a black background. Below, 84 *Ev. van Muyden*.

Etched after a photograph.

1st state.—There is a white spot upon the cat's neck just above the bow of the ribbon.

2d state.—The white spot is covered with dry-point lines.

## 9

**Roman Herdsman and Bull.**

.187m. × .245m.

The herdsman, mounted upon a rearing horse, holds in his right hand a stick with which he is about to strike a bull that is running toward the right. Below, to the left, *Ev. van Muyden* 84.

1st state.—The herdsman holds the stick in his left hand.

2d state.—As described.

The plate was destroyed before it was finished.



## Squadron of Cavalry; time of Frederick the Great.

.150m. X .200m.

The cavalry to the right; infantry in the distance to the left. In the foreground, an officer upon a white horse. Below, to the left, *Ev. van Muyden 84*; to the right, within the drawing, *J. Rey imp.*, and *J. Rey imp.* is written indistinctly several times in the margin to the right outside the drawing. These names in the margin are not seen in the last impressions. In the middle of the plate, at the bottom, *Scène de manœuvres* very indistinctly written.

1st state.—Before *J. Rey imp.* to the right within the drawing. There is a ruled line across the plate at a distance of .017m. from the top, and above this line there is no work.

2d state.—*J. Rey imp.* is added within the drawing, and the sky extends above the ruled line.

3d state.—In the previous states, the sky was left white in the middle of the plate. A cloud is now added close to the officer's head.

.1885.



Evert VAN MEYDEN. F. 1893.



## 11

## White Mare and Colt (No. 1).

.150m. × .200m.

The mare faces the left; and the colt, seen from behind, is standing under her neck. Dark clouds in the sky reach almost to the horizon, leaving a strip of open sky between them and the hills in the distance. There are other horses in the distance to the left. Below, to the left, *Ev. van Muyden*, and to the right, in the grass, *J. Rey imp.* Below this, in the margin of the plate, *Imprimerie J. Rey* indistinctly written.

Very rare.

1st state.—Before the words *Imprimerie J. Rey*. Excepting in one or two places, the hill in the distance is shaded with perpendicular lines only, and the ground back of the two black horses on the left is shaded with horizontal lines only.

2d state.—The hill to the left and the ground back of the two black horses are completely cross-hatched.

3d state.—With the words *Imprimerie J. Rey*. Two white spaces separated by a thin cloud have been taken out of the sky near the upper corner of the plate to the right.

The plate is destroyed.

## 12

## Lioness and three Cubs.

.150m. × .220m.

The lioness and two cubs are lying down, while a third cub is seated back of its mother. To the left, *Ev. van Muyden P. 85*.

1st state.—The cub farthest to the left, facing toward the front, casts scarcely any shadow upon the ground.

Unique. This impression is printed in brown ink.

2d state.—The shadow is now one centimeter in width.

The plate is destroyed.

13

**Group of Goats.**

.120m. × .160m.

Six goats and two kids in the foreground. One of them is standing, the others are lying down. A man is seated to the right, and near him is seen the head of another goat. Back of the man is the wall of a house in the corner of which is set a Doric column. On the left of the plate are two heads of goats in deep shadow. Back of the goats in the foreground, are seen a hedge and an open gate. Unsigned.

The plate was never finished and is destroyed.

14

**Tiger, lying down.**

.150m. × .200m.

The tiger faces the left, with head lowered and mouth slightly open. Background of large tree-trunks. Below, to the left, *G. 85 Ev. van Muyden*.

One of the set for which number 50 served as a cover.

1st state.—There is a background of rocks lightly sketched in outline, and the plate is without marginal lines.

2d state.—Irregular marginal lines are added upon three sides and upon a part of the fourth side.

3d state.—Tree-trunks are substituted for the rocks in the background.

15

**Mare suckling her Colt.**

.155m. × .200m.

Below, to the left, *Paris 85 Ev. van Muyden*.

1st state.—There is a white light upon the side of the little jar which stands upon the stone wall to the left of the house.

2d state.—The jar is entirely shaded.



16

## Menu for a Wedding Dinner.

.325m. × .230m.

The menu is written upon a palette around which cupids are playing. A wedding procession is descending the steps to the left. Below, to the left, *E. v. M. sculp.*; to the right, *E. B. T. del.*\*

1st state.—Of the man playing the violoncello, the coat, to the left of his right arm, the right leg, and the upper part of the right arm are not cross-hatched. The lines in the clothes of the bridegroom are badly bitten, giving a grey appearance.

2d state.—Cross-hatching is added upon those portions of the man playing the violoncello which were previously shaded openly. The lines of the bridegroom's clothes are rebitten, giving a black appearance.

The plate is destroyed.

17

## Portrait of the Duc de Rohan.

(From a photograph of the painting by Hofmann in the Gallerie Tronchin, Geneva.)

.110m. × .080m.

He faces the front and wears armour. A broad lace collar covers his shoulders. Below, to the left, *E. van Muyden*; to the right, *Genève*. Both inscriptions are almost illegible, and in some impressions are not seen.

18

## Hermit on a Donkey.

.120m. × .080m.

He is seen from behind. The donkey is loaded with various provisions. To the left, is a cross. Below, in the middle, *Ev. v. Muyden*, and the plate is again signed *E. v. Muyden* just below the shadow of the donkey.

From a sketch done at Tivoli in 1881.

1st state.—The sky is shaded with short lines and dots.

2d state.—Long horizontal lines cross the plate above the hermit's head.

\* E. Boy de la Tour.



19

## Head of a Lion.

.140m. × .095m.

Part of the body and the fore-paws are seen as well as the head. He faces the front with head turned toward the left. Below, to the left, *Ev. van Muyden G. 1885*.

1st state.—The back of the lion is lighter than the background. The mane parts over the lion's right fore-leg, and this portion of the mane is divided from the upper portion which falls over it in several points. The lower portion of the mane, just below the points of the upper portion, is shaded openly, leaving much white between the lines.

2d state.—The back of the lion is darkened so that it is not relieved against the background. The lower portion of the mane below the points of the upper portion is closely shaded.

20

## Head of a Tiger.

.140m. × .095m.

Facing the front, the head, breast, part of the body, and the upper parts of the fore-legs being seen. There is a black background of closely cross-hatched lines extending to the top of the plate. Below, to the left, *Ev. van Muyden G. 1885*, and another date, 85, farther to the right.

1st state.—Before the *G.* in the date *G. 1885*. The background above the tiger's head is composed of a few open lines mostly perpendicular.

2d state.—The background above the tiger's head is composed of irregular lines crossing one another in every direction, but the background is still light.

3d state.—As described.

21

## Lion, lying down.

.260m. × .340m.

Turned toward the left, his head resting upon his right fore-paw. Below, to the right, *Ev. van Muyden G. 85*.

1st state.—The mane of the lion is erect and forms many points. The line marking the tops of the mountains in the distance to the left is crossed by only



three points of the mane. If a perpendicular line be drawn from the lion's eye to the top of the mountains, the mane will be found not to cross the mountains at this point.

2d state.—The mane intersects the top line of the mountains in many places, and parts of the mane cross at a point where a perpendicular line from the eye would meet the top line of the mountains.

The plate was destroyed after four or five impressions had been printed.

## 22

**Tiger devouring his prey.**

.120m. X .160m.

Turned partly to the right with head facing the front. The background represents a hill rising to the top of the plate on the left. The sky is seen to the right above the hill. Below, to the left, *E. van Muyden*.

1st state.—Before the signature.

2d state.—With the signature. Another hill extending to the top of the plate on the right is added back of the first hill.

## 23

**Lion Cubs.**

.150m. X .200m.

One is seated, the other, lying down. To the left, *Genève 85 E. van Muyden*. To the right, *Lionceaux*.

One of the set for which No. 50 served as a cover.

## 24

**Lion caressing a Lioness.**

.190m. X .240m.

The lion is seated, rubbing his head against that of the lioness, who is lying with her head turned to the left. Below, to the left, *Ev. van Muyden Paris 1885*.

One of the set for which No. 50 served as a cover.



1st state.— Before the inscriptions above and to the right of the doorway and before *J. Rey imp.*

2d state.— As described.

The plate is destroyed.

30

### Turcomans fleeing.

.120m. × .170m.

They are mounted and running toward the left over a plain. One of the horses has fallen. Below, to the left, *Paris 85 E. van Muyden.*

There are probably not more than four or five impressions of the plate in all.

1st state.— Before *Paris 85.* The ground is left white under the horse farthest to the right.

2d state.— *Paris 85* added and the ground under the horse is finished.

The plate is destroyed.

31

### Goatherd, asleep.

.140m. × .190m.

He is lying upon a hillside, his dog by his side and seven goats standing or lying near him. Below, to the left, *E. van Muyden P. 85.*

1st state.— Of the three goats to the right, the one in the middle is very light, its back being white with the exception of a few short lines, and its neck being shaded with perpendicular lines. The forelock and nose are also white.

2d state.— The middle goat is now almost black, its neck being darkened by cross-hatching and its forelock, back, and nose being completely shaded.

32

### Two Monkeys.

.200m. × .280m.

Above, to the left, *Ev. van Muyden G. 1885.*

One of the set for which No. 50 served as a cover.



33

**Tiger in his lair.**

.26om. X .34om.

Facing the right, with head turned nearly toward the front. The background represents two rocks forming a V and rising to the top of the plate. Between the rocks, within the V, are trunks of trees. Below, to the left, *Genève 1885 Ev. van Muyden.*

One of the set for which No. 50 served as a cover.

1st state.—The rock to the left is almost entirely white and there is a large white space upon the rock to the right at the edge of the plate. The foreground is almost white. Between the tree trunks, the sky is very light, being shaded with open horizontal lines.

2d state.—The sky is now dark between the tree trunks, being shaded with closely cross-hatched lines.

3d state.—The two rocks and the foreground are entirely shaded with deeply bitten lines.

Exhibited at the *Salon* of 1886.

.1886.



EV. VAN MUYDEN 1898



34

**Herdsmen of the Roman Campagna.**

.120m. × .160m.

The herdsman, mounted upon a white horse, is driving a bull into an enclosure formed by a fence behind which other bulls are seen. The bull and the horse are going toward the left. Below, to the left, *Ev. van Muyden 86 P.*

1st state.—The shadow cast upon the ground by the left fore-leg of the bull does not touch the bull's hoof, but is broken off at a distance of .002m.

2d state.—The shadow touches the bull's left fore-hoof.

The plate was never finished and was destroyed after very few impressions.

35

**Herdsmen pursuing a Horse.**

.150m. × .190m.

The herdsman, mounted upon a horse, is pursuing another horse which he is trying to catch by the bridle. In the distance, to the left, three horses are running. Below, to the left, *P. 86 Ev. van Muyden.*

The plate was destroyed after very few impressions had been printed.

36

**Goat suckling a Kid.**

.160m. × .120m.

The goat is white and the kid, black. To the left, rising to the top of the plate, a tree upon which is written *E. van Muyden.*

1st state.—The shadow cast upon the ground by the kid does not extend to the right side of the plate.

2d state.—The shadow of the kid extends to the right side of the plate.

37

**Tiger of the Jardin des Plantes.**

.260m. × .340m.

The tiger's body faces toward the left, his head toward the front. His mouth is open. Above, to the right, is a sketch of a tiger seated; to the left, a



sketch of a tiger's head. Below, to the left, *Ev. van Muyden P. 86*; and in the middle *Jardin des Plantes*.

One of the set for which No. 50 served as a cover.

1st state.—The perpendicular shading upon the wall to the left of the tiger extends only one third of the distance from the tiger to the left edge of the plate.

2d state.—Perpendicular lines are added, so that the shadow to the left of the tiger reaches almost to the edge of the plate.

Exhibited in the *Salon* of 1887.

## 38

**Lion attacking a Buffalo.**

.270m. × .335m.

The buffalo faces the left, with the lion mounted upon his back. Other buffaloes are seen in the distance to the left. Below, to the left, *Lion et buffle. Ev. van Muyden Paris 1886 del. et sc. Fini en 1887*.

One of the set for which No. 50 served as a cover.

1st state.—Before *Fini en 1887*. The rocks in the distance to the right are not fully shaded at the right edge of the plate.

2d state.—The rocks are shaded with perpendicular lines all along the right edge of the plate.

3d state.—*Fini en 1887* added.

Exhibited in the *Salon* of 1887.

## 39

**Tiger devouring a Cabiai.**

.120m. × .167m.

Turned toward the right, with head facing the front. He holds in his mouth the leg of the animal he is devouring. Shrubbery forms a black background on the left. Below, to the left, *86 P. Ev. van Muyden*. The top of the composition is marked by a marginal line.

One of the set for which No. 50 served as a cover.

1st state.—Before the marginal line at the top.

2d state.—As described.

Exhibited in the *Salon* of 1886.



40

**Head of a Lion. (Sketch.)**

.170m. × .120m.

Turned toward the right. Above, to the right, *P. 86 E. van Muyden.*

One of the set for which No. 50 served as a cover.

Exhibited at the Paris Exhibition of 1889.

41

**Roman Carettino.**

.150m. × .200m.

The carettino is drawn by a donkey, going toward the right. In it are a man and a woman. On the back of the carettino is a dog. Below, to the left, *Ev. van Muyden, sc.*; to the right, *J. Rey imp. Genève*, the word *Genève* being so faint that it does not appear in all the impressions.

1st state.—The hills in the distance to the right are indicated in outline only.

2d state.—The hills are finished, being fully shaded with diagonal lines.

The plate is destroyed.

42

**Don Quixote.**

.120m. × .170m.

He is seated on the ground to the left of two trees which stand side by side. Sancho Panza's head is seen over his shoulder. To the right of the trees stands Rozinante with head leaning over the back of Sancho's donkey. Below, to the left, *E. van Muyden.*

This fine plate was never finished and was unfortunately destroyed after two or three impressions had been printed.

43

**Portrait of Charles Delacour.**

.200m. X .150m.

Facing the front. He has a long beard. In the lower left corner of the plate is the head of a tiger. Above, to the left, *Ev. van Muyden fec. Paris 1886 Mars à son ami Charles Delacour.*

1st state.—At the top, *à son ami Ch. D.* instead of the name in full.

2d state.—As described.

Exhibited in the *Salon* of 1886.

The plate is destroyed.



.1887.



E. VAN NUYDEN 1893

44

**Tigers at the water's edge.**

.430m. × .325m.

One of the tigers is drinking, the other is seated back of him. In the distance are dark trees rising to the top of the plate. Through a small opening between the trees the sky is seen at the top of the plate. Below, to the left, in large letters, *Evert van Muyden P. 1887 inv. et sculps.*; to the right, the monogram of the artist, and *Fait à Paris Quai Voltaire 9*; in the middle, *Tigres*.

The plate is the property of Messrs. Frederick Keppel & Co. of New York.

1st state.—A rocky hill rises in the distance between the trees. The sky, which is unshaded, extends above the trees as far as the right side of the plate.

2d state.—The sky is shaded with horizontal lines.

3d state.—The hill has disappeared and trees have taken its place.

4th state.—The trees in the background are very dark, and the sky is seen through only a small opening between them in the middle of the plate at the top. The signature is unchanged in the first impressions. Later impressions have the signature re-written in small letters *Evert van Muyden 87*, and the address to the right and the word *Tigres* effaced.

Exhibited in the *Salon* of 1888 and at the Paris Exhibition of 1889.

45

**Lion devouring an Antelope.**

.170m. × .230m.

The lion, with mouth open, is turned toward the left, his fore paws resting upon the body of the antelope. Below, to the left, *Ev. van Muyden G. 1887*.

1st state.—The rocks in the background are indicated in outline, there being no shading except in two spots to the left of the lion's tail. The sky is white.

2d state.—The rocks in the background are shaded in several places, but the sky is still white.

3d state.—Long horizontal lines are added in the sky.

The plate is destroyed.



46

**French Cuirassier, wounded.**

.110m. × .075m.

The horse stands upon his hind legs and the cuirassier is falling backward. Other cuirassiers, roughly indicated, are seen in the distance. Below, *Ev. van Muyden G. 87.*

1st state.—The sky is white.

2d state.—Curved lines indicating smoke or dust are added above the heads of the cuirassiers on the left.

Exhibited at the Paris Exhibition of 1889.

47

**Officer of Swiss Dragoons.**

.110m. × .075m.

Mounted; his horse running toward the right. He is looking over his left shoulder. To the left, other dragoons. Above, to the left, *Dragons Suisse Officier.* Below, to the left, *Ev. van Muyden G. 87.*

1st state.—The shadow cast by the horse and rider upon the ground is not cross-hatched.

2d state.—There is cross-hatching in the shadow cast by horse and rider.

Exhibited at the Paris Exhibition of 1889.

48

**Cuirassier, time of Louis XV.**

.110m. × .075m.

He is charging toward the front, holding his sword in his left hand. His scabbard is flying out on his right side. In the distance, a battle is in progress. Below, to the left, *Ev. van Muyden G. 87.*

1st state.—The scabbard is on the left side of the cuirassier, that is, toward the right of the plate.

2d state.—The scabbard is changed to the right side of the cuirassier as described, and a bayonet is pointed at him on the right of the plate where the scabbard was, in the first state.



49

**Small Tiger, lying down.**

.075m. X .110m.

The body is turned toward the right, the head, toward the left. The mouth is open. In the upper left corner is a small head of a tiger. Below, *Ev. van Muyden G. 87.*

1st state.—The tiger is white save his stripes.

2d state.—The back, head, neck, side, fore-legs, and part of the hind-legs of the tiger are shaded.

Exhibited in the *Salon* of 1888.

50

**Cover for a set of ten etchings.**

.260m. X .180m.

This set, published in Paris by Dumont, comprised the numbers 14, 23, 24, 28, 32, 33, 37, 38, 39, and 40.

The cover represents a tiger lying at the foot of a palm tree. A monkey in the tree is about to throw a cocoanut at the tiger. To the right is an elephant, and above, wild geese are flying. The subject is etched as if on a sheet of paper, which is turned down in the upper right corner. Above this corner of the paper is the head of a nail from which the paper has broken away. The three other corners are fastened by nails. In the middle of the plate, *Dix Eaux-fortes animaux par Evert van Muyden 1887.* Below, to the left, the monogram of the artist.

1st state.—Before the four nails fastening the paper.

2d state.—The four nails are added. There are horizontal lines in the sky just above the tiger's head. The horizontal lines below the cloud to the right extend under the name of the artist and above the date 1887. The tiger's nose is very slightly shaded.

3d state.—The horizontal lines above the tiger's head are removed, and those below the cloud extend partly under the name of the artist, but do not reach to the date 1887. The tiger's nose is completely shaded.



51

**Sardine-fishing in Corogne.**

.168m. × .225m.

To the left, are rocks overlooking the sea. A dotted line indicates a fishing net beside which are many row-boats. On the rocks, twelve men are turning a capstan. Other men are turning another capstan in the distance. To the left *A. P. E. van Muyden 87*.

The plate, etched for Prince Albert of Monaco, was destroyed after one impression of each state had been printed.

1st state.—Before *A. P.* to the left. A ruled line crosses the plate on the left, .005m. to the right of the left marginal line. Between this line and the marginal line there is no cloud.

2d state.—*A. P.* added. The cloud to the left is extended to the left marginal line and is shaded between it and the line across the plate.

52

**Lion amid the Rocks.**

.420m. × .315m.

The lion is lying upon a rock, his body turned toward the left, his head slightly toward the right. The subject is scarcely more than a sketch in outline. Below, to the left, *EA.* and under this, *Ev. van Muyden G. P. 1887*.

The plate was never finished and was destroyed after four impressions had been printed.

53

**Lion and Lioness on the Cliffs.**

.415m. × .315m.

The lion faces toward the right. High cliffs rise to the top of the plate on the left. To the right, is an open plain. A lioness is descending the cliff. Below, to the left, the monogram of the artist, and *Q. V. Evert van Muyden Paris 1887*.

1st state.—The plate is weak in tone. There are no clouds in the sky excepting near the horizon where a few slight marks indicate a cloud.

2d state.—Clouds are added in the sky, extending back of the edge of the cliff from the top of the plate almost to the horizon.

The plate was destroyed after very few impressions had been printed.

54

**Group of Antelopes.**

.100m. × .120m.

Three antelopes lie facing toward the left; a fourth is standing facing toward the front. There are trees in the background. Below, *Ev. van Muyden 87*.

1st state.—The trees are faintly indicated, and the ground back of the antelopes, as well as the backs of the animals, is left almost white.

2d state.—The ground and the backs of the antelopes are shaded; and the trees are strongly marked, forming a dense background.

The plate was never finished and is destroyed.

55

**Head of a Horse.**

.120m. × .100m.

Below, *Ev. van Muyden G. 87*. In the upper left corner of the plate is another small head of a horse turned toward the right.

1st state.—Before the horse's head in the upper left corner. The letter *G.* before the date *87* is not yet added.

2d state.—As described.

The plate is destroyed.



.1888.



Evert van MUYDEN F. 1893.

56

**Head of a Horse (Flambeau).**

.160m. × .120m.

The same head as No. 55, on a larger scale. Above, to the right, *Flambeau*. Below, to the left, *Ev. van Muyden P. 88*.

1st state.—The head is weak in tone, with no accents of light and shade. The pupil of the eye is small, measuring .001m. from top to bottom.

2d state.—There are accents of light and shade formed by shadows in various parts of the head, so that the head is no longer all of one tone.

3d state.—The pupil of the eye is enlarged, measuring .002m. from top to bottom.

The plate is destroyed.

57

**Lioness seated and two Cubs.**

.240m. × .180m.

The lioness is seated facing the front, and a cub is lying on each side of her. Below, to the left, *Evert van Muyden Paris 1888*.

1st state.—The foreground is lightly shaded, the signature of the artist being clearly seen.

2d state.—The foreground is closely shaded, especially to the left. The signature no longer stands distinctly against an open background, but is covered with etched lines and dry-point.

58

**Lioness seated and three Cubs.**

.425m. × .325m.

The lioness is seated facing the front. Two cubs are lying to the left and another to the right. The margins at top and bottom are illustrated with small sketches of animals, mostly lionesses. A fine marginal line runs around the plate at a distance of .020m. from the composition and encloses the marginal sketches as well as the main composition. In the middle of the upper margin, 1888 reversed. Below, to the left, *P. 1888 Ev. van Muyden*.



1st state.—The top margin has only ten sketches of animals, and the marginal line enclosing the main composition and the sketches is not yet added.

2d state.—Seven sketches are added in the top margin making seventeen in all. The two sketches farthest to the left are covered with long dry-point scratches. The marginal line is added.

3d state.—The accidental scratches covering the two sketches to the left in the upper margin are removed.

Exhibited in the *Salon* of 1889.

The plate is destroyed.

## 59

## Lion, of the Jardin des Plantes.

.250m. × .345m.

He is lying down turned toward the left, his head facing the front. Above, to the right, is a sketch of the face of a lion. Below, to the left, *Ev. van Muyden Paris S. 1888*; to the right, the monogram of the artist enclosed in a circle.

1st state.—Before the monogram.

2d state.—As described.

The plate is destroyed.

## “Contes Choisis,” by Champfleury.

Paris, Quantin, 1889.

Each plate contains two compositions, the upper measuring .060m. × .082m., and the lower containing a large letter of the alphabet, .035m. × .033m.

## 60

## Illustration I.

(*Les trouvailles de M. Bretoncel.*)

The upper subject represents two men walking upon a country road, the lower contains a large letter L. Below, to the right in the upper subject, *E. van Muyden.*

1st state.—The sky in the upper composition is white and the subject is only



lightly indicated. The letter L. is cross-hatched, but is black only in a spot near the top. The marginal lines of the lower composition are not finished.

2d state.—The upper subject is more strongly indicated and the letter L. is nearly black, though parts of it have still a grey appearance. The marginal lines of the lower composition are finished.

3d state.—Clouds are added in the skies of both the upper and the lower compositions. The letter L. is black.

4th state.—There is a black spot to the right of the two hens which are seen to the right of the letter L. This spot gives the appearance of a third hen.

## 61

**Illustration II.**

(*La Sonnette de M. Berloquin.*)

The upper subject represents a man and a woman standing in a hallway lighted by a lamp which the woman holds; the lower subject contains the letter U. Below, to the left in the upper subject, *E. van Muyden*.

1st state.—The shadow cast upon the floor by the man is only partly cross-hatched.

2d state.—The shadow cast by the man is completely cross-hatched as is the shadow cast by the woman's head upon the ceiling. The ceiling itself is still unshaded in part.

3d state.—The ceiling is entirely shaded, but part of the floor is still left white between the man and the woman.

4th state.—The base-board of the wall between the man and the woman is shaded with diagonal lines running from left to right.

5th state.—The floor is completely shaded.

## 62

**Illustration III.**

The upper subject represents a man dressed like a devil and riding upon the back of a bull; the lower, contains the letter J. Below, to the left in the upper subject, *E. van Muyden*.

1st state.—The sky of the lower subject is unshaded.

2d state.—The sky of the lower subject is entirely shaded with horizontal lines.

3d state.—The side of the house in the lower subject is entirely cross-hatched.



63

**Mounted Turcoman.**

.150m. X .110m.

He faces toward the front, his horse turned partly toward the left. Below, to the left, *G. 88 Ev. van Muyden*. Above, to the right, *Turcoman Tekke*.

1st state.—With the exception of the shadow cast by the horse, two lines only are seen upon the ground between the horses fore-legs, and one straight line and a dotted line upon the ground between his hind-legs.

2d state.—Lines are added upon the ground between both the fore-legs and the hind-legs of the horse.

Exhibited at the Paris Exhibition of 1889.

64

**Landscape.**

.070m. X .180m.

*(Aquatint.)*

The moon is seen to the left above a massive building which seems to be a ruined castle. To the left of the moon, the building rises to the top of the plate. In the foreground is a pool of water beside which a man is standing holding a pole in his hand and resting one end of it upon the ground. To the right of the building is a tree indicated with etching and roulette, and to the right of the plate another tree indicated with the same processes. Between these two trees is a long perpendicular line, probably the stem of another tree, and there are black etched spots upon the wall of the building below the moon indicating a fourth tree standing in front of the building. The plate is unsigned.

1st state.—As described.

2d state.—The tree in front of the building and the perpendicular line have been effaced.

This was the first attempt of the artist in aquatint and is merely an experiment. There are very few impressions.

The plate is destroyed.



65

**Tiger devouring an Antelope.**

.075m. × .110m.

*(Etching and aquatint.)*

The tiger, with head raised and growling, holds the antelope under his fore-paws. To the left, tall grass rises to the top of the plate. To the right is a river, with its opposite bank seen in the distance. Below, *Ev. van Muyden* 88 P.

Rare.

1st state.—Before the aquatint. Extremely rare.

2d state.—The plate is very lightly aquatinted, giving a moonlight effect, but the moon is faintly indicated and casts scarcely any sheen upon the water. The effect is more that of day than of night.

3d state.—The plate is strongly aquatinted, the moon being white against a dark sky. White clouds surround the moon which casts a white sheen upon the water. The rest of the water is dark.

The plate is destroyed.

66

**Mounted Cossack.**

.110m. × .075m.

His horse is running toward the left. Other Cossacks are seen in the distance. Above, to the right, *Cosaque*. Below, to the left, *Ev. van Muyden* P. 88.

67

**An Elephant and other Animals.**

.430m. × .320m.

In the middle, an elephant. Above, tigers and monkeys. Below, head of a lion, head of a horse, a tiger and a fawn. To the left of the elephant, a cat,



and to the right, the head of a cock. Below, to the left, *P. 1888 Evert van Muyden*.

1st state.—There are no lines upon the ground below or to the left of the elephant's trunk.

2d state.—Horizontal lines are added upon the ground below and to the left of the elephant's trunk.

Exhibition of *Peintres-graveurs*, Paris 1890, and Exhibition of *Aqua-fortistes belges* 1893.

## 68

**Roman Ox, lying down.**

.210m. X .270m.

The ox faces the left. Above his head, is the pole of a wagon. Below, to the left, *Ev. van Muyden P. 88*.

1st state.—The houses in the background are indicated in outline only. Beyond the wall at the left, just to the left of the stick which is fastened in a hole of the pole above the ox's head, there are two lines indicating the side and the slanting roof of a house.

2d state.—The houses are more fully indicated, windows being added and the walls shaded.

3d state.—Beyond the wall, to the left of the stick, the house is now more fully indicated, the roof being shaded on the under side, and a window, partly hid by the wall, being added. The tail of the ox casts a shadow upon the ground and upon the body of the animal.

Exhibited at the Paris Exhibition of 1889.

## 69

**Portrait of the Artist, at the age of 35.**

.330m. X .250m.

Facing the front and holding a pipe in his left hand. Below, to the left, *Evert van Muyden A. 35 G. 1888*.

1st state.—Both cheeks remain unshaded in places.

2d state.—The right cheek is entirely shaded.

3d state.—The left cheek is entirely shaded.

The plate was a failure and is destroyed.



70

**Woman at a window.**

(After a drawing by Kondaschef.)

.120m. × .080m.

She stands with her left hand resting upon the sill and holding a handkerchief in her right hand. Below, to the left, in Russian characters, *G. Kondaschef del.*; to the right, *E. van Muyden sc.*

1st state.—The margin of the plate at the bottom is not cleaned, and the names of the artists are seen with difficulty.

2d state.—The margin is cleaned and the names plainly written. The handkerchief which the woman holds is quite light, being shaded with open lines.

3d state.—The handkerchief is completely shaded so that it is with difficulty distinguished from the dress and background.

The plate is destroyed.

71

**Lion and Lioness, playing.**

.170m. × .230m.

The lioness, turned partly upon her back, has her left fore-paw raised. The lion, with open mouth, is lying back of her. Below, to the left, *Ev. van Muyden P. 1888.*

1st state.—On the left hind-leg of the lioness .007m. from her tail, are five short parallel lines surrounded by a white space. The shadow, forming a background behind the lion and lioness, does not extend to the top of the plate.

2d state.—The white space around the five lines is filled with dry-point lines.

3d state.—The shadow behind the lion and lioness is very dark and extends to the upper right corner of the plate.

72

**Portrait of the Artist, with a tiger.**

.120m. × .080m.

He holds a hat and a stick in his right hand. Below, to the left, *Ev. van Muyden à ses amis Paris 1888*; below this inscription, is an etching needle.



In the right lower corner of the plate, a sketch of a tiger is enclosed in a square.

1st state.—Before the etching needle and the square enclosing the tiger. Unique.

2d state.—As described.

The plate is destroyed.

## 73

### Study of a Woman, with a cat.

.250m. X .190m.

(*Dry-point.*)

She is seated in an arm chair and faces the right, her head turned toward the front and eyes looking downward so as to show the lids only. A cat, in the right lower corner of the plate, is reaching up to her lap. Below, to the right, *P. 1888 Ev. van Muyden.*

1st state.—Before the cat.

2d state.—The cat is indicated.

3d state.—Two black shadows are added upon the woman's dress under the left fore-leg of the cat.

The plate was never finished and is destroyed.

## 74

### Roman genre subject.

.100m. X .140m.

A man with a donkey stands talking to two women one of whom holds a baby in her arms. In the foreground, a cat. Below, to the left, *P. 1888 Ev. van Muyden.*

1st state.—The wall to the left of the doorway is almost white. There are no marginal lines. The shadows cast by the donkey and the woman holding a baby are done with horizontal lines only.

2d state.—The wall is nearly covered at the top with perpendicular lines.

3d state.—Marginal lines are added, and the shadows cast by the donkey and the woman holding a baby are cross-hatched.

4th state.—A shadow is added, in the right lower part of the plate, extending on the ground to the man's feet and falling upon the wall of the house to

the right of the doorway. This shadow covers the cat and the lower part of the woman holding a baby.

75

### Two Men on Donkeys.

.100m. X .140m.

One of the men is seated with back toward his donkey's head. A little dog is running between the two donkeys. Below, to the left, *P. 88 Ev. van Muyden*.

1st state.—The face of the donkey farther to the right is very white. The background is merely outlined, the ground being scarcely shaded.

2d state.—A black spot is added midway between the eyes of the donkey farther to the right.

3d state.—The black spot between the eyes of the donkey, is removed; and the background is closely shaded. The covering thrown over the donkey to the right is cross-hatched.





76

**Lion in the Mountains.**

(King of the Desert.)

.395m. × .316m.

The lion is turned toward the left, his head toward the right almost in profile. High rocks rise to the top of the plate on the left. In the upper margin of the plate, a lion drinking; and in the lower margin, a lion and lioness looking down upon a caravan. Sketches of various animals in the right and left margins. Below, to the left, *Evert van Muyden Paris 1889*.

1st state.—The rocks rising behind the lion are almost entirely white. There is an open space in the sky to the right above the clouds.

2d state.—The rocks are shaded over their whole surface.

3d state.—A long shadow formed by close cross-hatching is added upon the edge of the rocks, extending almost from the line of the horizon to a point above the lowest line of the clouds. A similar shadow is added upon the edge of the rocks above, extending to the top marginal line. The open space in the right upper corner of the composition is now entirely filled with clouds. The published impressions of this state have at the top *Copyrighted 1889 by Frederick Keppel & Co. New York and Paris*. In these impressions the margin is usually printed in brown and the main composition in black ink.

Exhibited at the Paris Exhibition of 1889.

77

**Traveling Carriage of 1830.**

.150m. × .240m.

The carriage has stopped at the door of an inn. A man is pouring wine into a glass for a woman seen within the carriage. Below, to the left, *P. 89 Ev. van Muyden*; to the right, *en 1830*.

1st state.—There are small spots in the sky to the right of the trees, caused by acid dropped upon the plate. In the distance, to the right of the roadway, at the point where it turns out of sight, is a low bush relieved against the sky.

2d state.—The spots are changed into birds and a tall tree is added between the bush and the roadway.

3d state.—Aquatint is added in the distance covering the hills and the village.



78

**Portrait of the Artist drawing.**

.100m. X .140m.

He is seated at a table drawing by lamplight. Below, 89 *E. van Muyden*.

The scene represents the artist's studio at Geneva.

1st state.—The lamp-shade is white, and the room above the lamp is light, giving no effect of chiaroscuro.

2d state.—The lamp-shade is dark, and the room is darkened above the lamp. The table to the left of the artist, on which is seen the signature, is shaded with nearly perpendicular lines at the end where the signature appears.

3d state.—The whole surface of the table is now cross-hatched.

79

**Study of a Woman, in a chemise.**

.220m. X .170m.

*(Dry-point.)*

She is turned toward the right and seated upon a chair on the back of which she rests her right arm. She wears only a chemise. Below, to the left, *Ev. van Muyden P. 89*.

1st state.—Before the signature. There is no background.

2d state.—The background and the signature are added, but the plate is white below the chair.

3d state.—The plate is shaded below the chair with parallel diagonal lines slightly curved.

The plate was never finished and is destroyed.

80

**Baby in a perambulator.**

.095m. X .140m.

Beside the perambulator is a dog seated upon a chair. Below, to the left, *P. 89 Ev. van Muyden*.

1st state.—The wall of the room is white.

2d state.—A shadow is added upon the wall extending to the right of the perambulator and to the left of the chair, but not to the edge of the plate on the left.

3d state.—The shadow extends to the left of the plate, falling upon the floor to the left and running to the left upper corner of the plate.

## 81

**Monkey, wearing a high hat.**

.080m. × .045m.

Seated upon the floor and facing the front. Upon his head is a high hat, and he holds a stick in his hand. To the left, a bottle; and, in the foreground, a tumbler and a pipe. Above, to the left, *Ev. van Muyden P. 1889*.

1st state.—At the bottom of the plate, *l'ivrognerie*.

2d state.—The previous title is partly effaced and *L'abus du tabac* added above it.

## 82

**Monkey, leaning against a wall.**

.080m. × .045m.

He holds a tumbler in his left hand. A bottle lies upon the floor. Above, to the left, *Ev. van Muyden P. 89*. Below, *L'Ivrognerie*.

## 83

**Monkey, beside a table.**

.080m. × .045m.

Above, to the left, *Ev. van Muyden P. 89*. Below, *L'Abus des bons diners*.



84

**Nude Child and large Dog.**

.100m. × .140m.

The child's right arm is held above his head while his left arm rests upon the back of the dog. Behind the dog is a tub. To the left, a toy horse and cart, and *P. 89 Ev. van Muyden*.

The plate was never finished and is destroyed.

85

**Roman Oxen and Driver.**

.305m. × .470m.

Two oxen stand facing the right. A man stands to the right holding a long pole which he rests upon the ground. A dog is lying to the left. Below, to the left, *Paris 1889 Q. V. Evert van Muyden*.

1st state.—The stones forming the inner part of the arch of the doorway are shaded at the top only. The shadow cast upon the ground by the oxen ceases at the hindmost leg of the nearer ox.

2d state.—The arch is shaded on the inside with open perpendicular lines. Of the cart, the wheel farther to the left has been widened and the work on the ground not removed, so that the ground is seen through the tire.

3d state.—The ground is no longer seen through the tire of the wheel.

4th state.—The shadow upon the ground is continuous from the leg of the ox to the dog's head.

86

**Menu for a Swiss Dinner (No. 1).**

.120m. × .080m.

The French Republic represented as a woman is seated to the left and facing the right, receiving exhibitors to the exhibition. In the distance are seen the city of Paris and the Eiffel Tower. Below, to the left, *Ev. van Muyden*.

The plate was destroyed after very few impressions had been printed, and No. 86 (a) was etched in its place.



86 (a)

**Menu for a Swiss Dinner (No. 2).**

.120m. × .080m.

William Tell is seated facing the right and looking at a picture of the Eiffel Tower. Behind him stands his son with an apple strapped upon his head. A cow is lying in the foreground. Above, *Juin 1889*; below to the right, *E. van Muyden*.

The plate is destroyed.

87

**Horseman attacked by a Lioness (No. 1).**

.180m. × .130m.

The landscape represents a plain with a mountain rising in the distance to the left. Above, to the left, *Ev. van Muyden P. 89*.

1st state.—The mountain in the distance to the left reaches to the lioness only.

2d state.—The plate is injured by spots of acid in the sky back of the horse's head.

3d state.—The mountain in the distance is enlarged, extending past the horse to the right side of the plate. Dry-point lines are added in the sky.

88

**Tiger lying in wait.**

.152m. × .240m.

The tiger, with head resting upon the ground, is turned toward the left. In the distance, a river and trees. Below, to the left, *Ev. van Muyden P. 89*. The margin is illustrated with sketches of tigers.

1st state.—To the right, in the bushes near the large tree, two stones are seen. The upper surfaces of these stones are left white, save for one or two lines.

The impressions of this state are printed in black ink and are very rare.

2d state.—The surfaces of the stones are shaded.

In this state the main composition is printed in black and the margin in red ink.



### Lioness attacking a Buffalo.

.390m. × .314m.

The lioness is upon the back of the buffalo. High grass rises in the foreground. There are sketches of animals in the margin. The scene in the top margin is of a herd of buffaloes crossing a river. Below, to the left, *Evert van Muyden Paris 1889*. The main composition is enclosed in marginal lines separating it from the sketches in the margin, which in turn are enclosed in marginal lines ruled at a distance of about .006m. from the edge of the plate.

1st state.—The marginal line enclosing the sketches in the margin is finished at the top of the plate only.

2d state.—The marginal lines enclosing the sketches in the margin are finished on the four sides. A cloud is added in the sky back of the end of the buffalo's tail, but the cloud is broken between the tail and the hill on the right, three horizontal lines standing by themselves near the hill.

3d state.—The cloud is unbroken from the tail of the buffalo to the hill.

The later impressions of this state have the main composition printed in black and the margin in brown ink.

Exhibited at the Paris Exhibition of 1889.

### Quarry in the Roman Campagna.

.230m. × .310m.

Eight oxen, coming toward the front, are hauling a large block of stone suspended between two wheels. On the plain above the quarry, toward the left, is a little house, and, toward the right, near a clump of bushes, the dome of St. Peter's Cathedral. Below, to the left, on a rock, *P. Ev. van Muyden Av. 1889*.

1st state.—Before the little house and the dome of St. Peter's.

2d state.—As described.

This plate is a variation of a painting by the artist.



91

**White Mare and Colt beside a fence.**

.080m. × .120m.

The mare is turned toward the right and the colt faces the front. To the right, a fence and a gate are seen. There are dark clouds in the sky, and, to the right, back of the colt, oblique lines indicate rain in the distance. Below, to the left, *P. Ev. van Muyden 89*.

92

**Monument erected at Caen to the Soldiers of Calvados.**

.345m. × .250m.

On the monument, *Aux Enfants du Calvados tués à l'ennemi 1870-1871*. Below, to the left, *P. 1889 Ev. van Muyden*.

1st state.—In the foreground a woman is leading a child. The curb of the sidewalk is shaded to the right and the left with perpendicular lines, but in the middle, below the woman and child, it is not shaded.

2d state.—The curb of the sidewalk is entirely shaded.

3d state.—The woman and child are removed. A bridge is seen to the right, and an iron railing, against which a man is leaning. The curb of the sidewalk is entirely cross-hatched. Back of the monument, to the left, is a grass-plot enclosed by an iron fence. Near this a soldier is standing. The steps leading to the monument are unfinished.

4th state.—The steps are finished.

5th state.—In the previous states, the faces of the man and the woman on the right are unshaded. Shadows are now added upon their faces, the man's nose being entirely in shadow.

This plate and No. 93 were etched for the publisher, Brulfert of Caen.

93

**Monument erected at Caen to the Soldiers of Calvados.**

.270m. × .175m.

The back view of the same monument. Below, to the left, *89 Ev. van Muyden*. To the left, a man is reading a newspaper while he is walking. To the right, a woman, a child, and a soldier. Close to the monument are two men, and back



of the monument is a house over the doorway of which is seen *Caserne Hamelin*. In the foreground is a grass-plot.

1st state.—Before the words *Caserne Hamelin*. The grass-plot is not yet added and there is very little shading upon the front of the house.

2d state.—*Caserne Hamelin* over the doorway, and the grass-plot is added in the foreground. The front of the house is entirely shaded.

3d state.—The sky, which in the previous states was shaded with horizontal lines, now has broken lines crossing these and radiating from the cloud on the left to the top of the plate.

## 94

## Circular to the "Bibliophiles Contemporains."

First Plate.

.220m. × .145m.

The first part of the circular is engraved within a square in the middle of the plate. Sketches representing book collectors surround the square. At the top is an open book upon which is written *Société des Bibliophiles Contemporains Académie des Beaux Livres. Octave Uzanne Fondateur*. A scroll, upon which is written *Convocation de l'Assemblée constitutive*, encircles the square. Below, to the left, *Ev. van Muyden 89*; to the right, *Epreuves tirées à 164 exemplaires*.

1st state.—Before the inscriptions upon the book and within the square, and before *Epreuves tirées à 164 exemplaires*.

2d state.—*Epreuves tirées à 164 exemplaires* added.

3d state.—As described.

The plate is destroyed.

## 95

## Circular to the "Bibliophiles Contemporains."

Second Plate.

.220m. × .145m.

The second part of the circular is engraved within a square in the middle of the plate. Sketches of etchers and print collectors surround the square. Be-

low a tiger holds an open book upon which is inscribed *Le Livre*. Below, to the left, *P. 89 Ev. van Muyden*; to the right, *Epreuves tirées à 164 exemplaires*.

1st state.—Before the inscription within the square, the date 89 at the bottom, and *Epreuves tirées à 164 exemplaires*.

2d state.—The date, 89, and *Epreuves tirées à 164 exemplaires* added.

3d state.—As described.

The plate is destroyed.

## 96

## Sketches of Horses, Donkeys and Goats.

.230m. × .180m.

Below, to the left, *G. 1889 Ev. van Muyden*; and farther to the right, *d'après nature*.

From sketches made in Italy.

## 97

## Side-carriage, on an open road.

(*Voiture de côté.*)

.100m. × .140m.

The same subject as No. 4 with changes. A man is examining the hoof of the horse while a woman is looking out of the window of the carriage. Below, to the left, *G. 89 Ev. van Muyden*.

1st state.—The subject is lightly sketched. The door of the carriage is shaded with perpendicular lines only. An open space, seen in the clouds to the right, extends to the top as well as to the right side of the plate.

2d state.—Horizontal lines, forming a cross-hatching, are added upon the door of the carriage.

3d state.—The open space in the sky no longer extends to the top of the plate.

4th state.—Perpendicular lines are added in the open space in the sky so that the space no longer extends to the right side of the plate.



98

### Head of a Roman Woman, "Catarina" (No. 1).

.120m. × .080m.

She faces the front. A lock of hair falls over her left eye. Above, to the left, written indistinctly, *Rome 1881*; to the right, *Catarina* also indistinctly written. Below, to the left, *Ev. van Muyden G. 1889*.

1st state.—Before the name *Catarina*. The plate, very lightly etched, is all of one tone.

2d state.—As described. The plate is strengthened in tone.

99

### Mare standing and Colt lying down.

.145m. × .110m.

The mare, turned partly toward the right, has her head facing the front. The colt is lying to the left. Below, to the left, *G. 89 Ev. van Muyden*.

From a sketch done in Rome.

1st state.—The sky seen between the legs of the mare is white, and there are no clouds in the sky above her. The clump of trees to the right does not extend to the mare's fore-legs.

2d state.—A few lines are seen in the sky between the mare's legs. A cloud is added above her back and a few lines in the sky above her ears. The clump of trees to the right extends along the horizon to the mare's fore-legs.

3d state.—A little tree rises above the clump of trees, with which it is connected by a line indicating the stem.

Exhibited at the *Salon* of 1891.

100

### Head of a Roman Woman, "Catarina" (No. 2).

.120m. × .080m.

Turned toward the right. Above, to the left, *Ev. van Muyden G. 1889*; to the right, *Roma 1881*. Below, to the right, *Romaine*.

The same woman as No. 98.

1st state.—The shadow upon the cheek does not extend to the eyebrow.

2d state.—The shadow upon the cheek extends under the locks of hair from the ear to the eyebrow.

101

**Portrait of the Artist, with etching needles.**

.150m. × .110m.

The body is turned toward the right, the face looks toward the front. A pipe is held in the left hand. At the bottom of the plate are two etching-needles crossed. To the right, *G. 1889*. To the left, *Ev. van Muyden*.

From a photograph taken in Rome.

1st state.—Before the etching needles at the bottom of the plate.

There are impressions printed with a sheet of paper covering the etching needles which should not be mistaken for the first state.

2d state.—As described.

102

**Capuchin Friar, asleep.**

After a photograph of a painting by Alfred van Muyden.\*

.110m. × .075m.

Seated at a table, upon which his hands are clasped. Below, to the left, *Alf. van Muyden pinx*; to the right, *Ev. van Muyden sc.*

1st state.—Before the name of Alf. van Muyden.

2d state.—As described.

Exhibited at the Exhibition of *Aqua-fortistes belges*, 1893.

103

**Dalmatian Dog, "Sultan."**

.330m. × .265m.

The head faces the left. Above, to the right, *Sultan*. Below, to the left, *Evert van Muyden Paris 1889*, and below this are traces of a second signature. To the right, *Chien Dalmate*.

1st state.—The background is not shaded above the dog's head.

2d state.—The background is shaded to the top of the plate with diagonal lines running from left to right.

3d state.—The background at the top, on the left of the plate, is shaded with perpendicular lines crossing the diagonal lines; and below these, are new diagonal lines running from right to left. The dog's right fore-leg is entirely shaded on the top.

\* The father of the artist.



.1890.



Every VAN MUUDEN P 1890

104

**Child's Head, laughing (No. 2).**

.104m. × .065m.

Three quarters view, turned toward the right, and wearing a high hat. Below, to the left, *Ev. van Muyden P. 1890.*

The same subject as No. 6 on a smaller scale.

From a sketch done in 1876.

1st state.— There is a background behind the boy's shoulders only, and there is no indication of a waistcoat.

2d state.— The background extends back of the brim of the hat, some of the lines on the right being prolonged as high as the top of the hat. A waistcoat is indicated by lines forming a V. Below the V is a small circle indicating a button.

105

**Lion descending a Mountain.**

.200m. × .150m.

Rocks rise to the top of the plate on the right. The lion, in the foreground, is walking toward the left. Below, to the left, *P. 90 Ev. van Muyden.*

The plate was destroyed after two impressions had been printed.

106

**Frame for a Ballad by Maurice Bouchor.**

.245m. × .305m.

The frame is divided by a vine running from top to bottom. Above are two cupids; and below, an owl stands upon an open book. Various sketches of readers illustrate the margin. Below, to the left, *P. 90 Evert van Muyden.*

1st state.— Before any letters in the frame, or on the open book.

2d state.— On the open book is written, *Cet encadrement en croquis d'eau-forte a été composé et gravé par Evert van Muyden aq.-f. 1890.*

3d state.— The text is added within the frame.



107

**Portrait of the Artist. (Study.)**

.170m. × .105m.

The face, turned toward the left, is in strong light; the rest of the plate is in deep shadow. To the left, *Ev. van Muyden P. 1890, 107 C.* To the right, *E. V. M. 1883 d'après phot. de Rome.*

1st state.—The ends of the shirt-collar are white. *107 C.* and *E. V. M.* are not yet added.

2d state.—Lines are added on the white ends of the shirt-collar, that on the right having short parallel lines, while that on the left has its main lines prolonged to the edge of the collar.

3d state.—*E. V. M.* is added.

4th state.—*107 C.* is added.

108

**Tiger, walking.**

.240m. × .340m.

The tiger is walking toward the right. In the upper left corner of the plate is the head of a lion. Below, to the left, *Evert van Muyden, Q. V. P. 1890.*

1st state.—There is very little shading on the back of the tiger. Near the spine there are a few horizontal lines, but the spaces between the stripes on the back are left white, and the three upper spaces between the stripes on the tail are also white.

2d state.—All the spaces between the stripes on the back are partly shaded, and the three spaces between the upper stripes of the tail are almost wholly shaded.

109

**Music at Montégut's.***(Musique chez Montégut.)*

.260m. × .200m.

Two men are seated, the one playing the piano-forte, the other singing. Below, to the left, *Evert van Muyden P. 1890. acq.-f.* To the right, *Musique chez Montégut d'après nature.* The lower margin is filled with the names of musical composers.

The plate was destroyed after two impressions had been printed.

## 110

## Head of a Roman Woman, "Catarina" (No. 3).

.120m. × .080m.

Turned toward the right, the head inclined slightly downward. Below, to the left, *Ev. van Muyden P. 1890*; to the right, *Catarina Rome 1881*.

1st state.—The shadow upon the cheek does not extend to the nose, nor is it continuous to the corner of the mouth.

2d state.—The shadow extends unbroken to the corner of the mouth.

3d state.—The shadow extends across the cheek to the nose.

## 111

## Menu for a Swiss Dinner (No. 3).

*(Le petit Suisse mal reçu.)*

.080m. × .120m.

The figures, with heads of Swiss cheeses or bodies of bottles of Swiss wines, are receiving very ungraciously the cheese called *Petit Suisse*, which is in reality a French product. Above, *Diner Suisse 22 mars 1890*. Below, to the left, *E. v. M.*; to the right, *Le petit Suisse mal reçu*.

The plate is destroyed.

## 112

## Two Heads. (Studies of Expression.)

.140m. × .100m.

The heads, one above the other, are of a child with long hair. The lower one is laughing. To the left, *Ev. van Muyden P. 1890*.

From sketches done in 1876. See No. 6.

1st state.—In the lower study the neck is left unshaded between the points of the collar.

2d state.—The neck is shaded with small lines between the points of the collar.



113

**Study of a Woman, in a black gown.**

.220m. × .170m.

She is seated in a chair and turned toward the left. Her hands are clasped, and her right arm, which is not seen, rests on the back of the chair, as is shown by her position. Below, to the left, *Ev. van Muyden P. 1890.*

1st state.—The shadow on the side of the nose reaches to the eye only.

2d state.—The shadow on the side of the nose is prolonged to the eyebrow.

114

**Head of a Dog, "Sultan."**

.120m. × .080m.

The same head as No. 103 on a smaller scale and facing the front. Above, to the left, *SULTAN*; below, to the left, *Ev. van Muyden P. 1890.*

115

**Horseman attacked by a Lioness (No. 2).**

.325m. × .265m.

The same subject as No. 87 on a larger scale. The margin is illustrated with various sketches of animals. Below, to the left, *Ev. van Muyden Paris Av. 1890 Q. V.*

1st state.—There are no clouds in the sky, excepting a few scattered lines, and the mountain in the distance to the left is unshaded.

2d state.—Clouds are added in the sky, chiefly on the left, and the mountain is completely shaded.

116

**Tiger, seated.**

.240m. × .190m.

He faces the front with head turned slightly toward the right. High grass and plants rise in the background. Below, to the left, *Ev. van Muyden P. 1890. Q. V.*

1st state.—The ground below the signature of the artist is unshaded, and there is only one large leaf above the tiger's head.

2d state.—Close horizontal lines are added below the signature, covering the date *P. 1890*. There are two large leaves above the tiger's head.

## 117

**Portrait of the Artist, with thumb in waistcoat.**

.160m. × .120m.

Facing the front. The thumb of his left hand rests in the armhole of his waistcoat. Below, in the middle of the plate, *Ev. van Muyden graveur à l'eau-forte Av. 1890*. Another date has been effaced by lines drawn over it. To the left, *P. E. V. M. 90*.

Etched upon the copper directly from nature.

1st state.—As described.

2d state.—Instead of the initials to the left, there is now *Ev. van Muyden P. 90*.

## 118

**Nude Child teasing a Cat.**

.160m. × .120m.

The cat, seated to the right, is looking up at something which the child holds upon the end of a string. Below, to the left, *Ev. van Muyden P. 1890*.

The plate was destroyed before it was finished.

## 119

**Equestrian Study of a Woman.**

.200m. × .150m.

She faces the front. The horse is walking slightly toward the right. A lawn and trees are seen in the distance. To the left is a house. Below, to the left, *Ev. van Muyden P. 1890 Q. V. 119 C*.

1st state.—Before the catalogue number *119 C*.

2d state.—As described.

The plate is destroyed.



120

**A Young Roman.**

.230m. × .170m.

Below, to the left, *Ev. van Muyden Q. V. P. 1890. 120 C.*; to the right, *Romain.*

From an oil sketch done in Rome, 1880.

1st state.—Before the background behind the man's head.

2d state.—A background of horizontal lines extends to the top of the plate. The word *Romain* is almost effaced by work over it.

3d state.—The background is entirely cross-hatched with diagonal lines. The word *Romain* is entirely effaced.

The plate is destroyed.

121

**Nude Child with a Ball.**

.075m. × .105m.

Above, to the left, *Crapaud.* Below, to the left, *Ev. van Muyden Q. V. C. 121 P. 1890.*

1st state.—Lines perpendicular to the bottom of the plate indicate the boards of the floor, but the space around the ball is white.

2d state.—Lines indicating boards are added to the right, and one of them touches the ball.

122

**Head of a Man.**

.220m. × .175m.

Below, to the left, *Ev. van Muyden P. 1890. Q. V. 122 C.*; to the right, *Etude d'ouvrier P. 1878.*

1st state.—The cheek, from the cheek-bone downward, is not entirely shaded. A white space near the ear divides the shadow into two parts.

2d state.—The cheek, from the cheek-bone downward, is entirely shaded with close lines crossing one another in every direction.

123

**Landscape with a Tiger.**

.32om. × .24om.

The tiger is crouching beside a stream of water in the foreground. Long grass and dense foliage form the background. Below, to the left, *Ev. van Muyden P. 1890 C. 123 Q. V.*

1st state.—The mountain rising on the left is very lightly shaded. The trees do not rise to the right upper corner of the plate, but two palm trees blown by the wind stand out against the sky above the others.

2d state.—The mountain is entirely shaded, excepting at the edge just above the trees and next to the white space in the sky. Trees are added filling the right upper corner of the plate so that the two palm trees no longer stand by themselves against the sky.

3d state.—The mountain is entirely shaded.

4th state.—The edge of the mountain, next to the sky, is entirely cross-hatched from the top of the plate to the trees.

124

**Portrait of L. Duplan.**

.26om. × .20om.

Seated in a chair and facing the front. Below, to the left, *Ev. van Muyden Paris 1890. 124.*

1st state.—The background is not shaded above the shoulders. The face is very little modeled. There is no work upon the right temple, and very little work upon the right cheek.

2d state.—Faint dry-point lines are added upon the right temple and cross-hatching upon the cheek, extending from the ear to the moustache.

3d state.—The background is shaded to the top of the plate.

The plate is destroyed.

125

**Sketches of Horses (No. 1).**

.15om. × .22om.

Above, in the middle, *Croquis d'après nature. Rome 1880.* Below, to the left, *G. 1890. 125 c. Ev. van Muyden; to the right, C. 125.*

Exhibited at the Exhibition of *Aqua-fortistes belges*, 1893.



126

**Officer of Swiss Dragoons at the head of his troops.**

.110m. × .080m.

Mounted, and coming toward the front followed by a troop of dragoons. Above, to the left, *Ev. van Muyden G. 1890*; to the right, *126 C.*

1st state.—In the left lower corner of the plate a stone is seen upon the ground. Below the stone are short diagonal lines running from left to right. Between these lines and the stone is a white space through which runs a horizontal line. The distance, measured perpendicularly from the left corner of the stone to the diagonal lines, is .004m. The sky is white.

2d state.—Other diagonal lines are added reaching above the line which previously divided the white space below the stone. The perpendicular distance *between the left corner of the stone and the diagonal lines* is now only .002m.

3d state.—A cloud is added in the sky to the right.

Exhibited at the *Salon* of 1891.

127

**Sketches of Horses (No. 2).**

.270m. × .210m.

Above, to the right, *127 C.* Below, to the left, *Ev. van Muyden G. 1890*; to the right, *d'après nat. croquis de Rome.*

128

**Italian Beggar on a Donkey.**

.110m. × .080m.

Below, to the left, *G. 1890 Ev. van Muyden*; to the right, *Rome 83 C. 128.* The sketch for this plate was done from memory.

1st state.—The shadow upon the walls of the houses in the distance does not extend under the umbrella so far as the side line of the house in the foreground.

2d state.—The shadow upon the walls of the houses in the distance is extended under the umbrella so as to touch the side line of the house in the foreground.

Exhibited at the *Salon* of 1891.

129

**Monkey, seated on the ground.**

.110m. × .075m.

Above, to the left, 129 C. Below, to the left, G. 90 *Ev. van Muyden*.

1st state.—A few black hairs fall upon the monkey's body to the right of his chin. The space between these and the chin is unshaded save by four or five fine lines.

Probably unique.

2d state.—The space between the chin and the black hairs is shaded.

Extremely rare.

The plate is destroyed.

130

**Roman Cart, in front of an Inn.**

.080m. × .120m.

A man and a woman are seated to the left. Two donkeys, one white, the other black, are harnessed to the cart. Above, to the left, C. 130. Below, to the left, G. 90 *Ev. van Muyden Rome 82*.

1st state.—The space upon the ground to the left of the little black shadow cast by the chicken farthest to the left, just above the artist's name, is white, with the exception of one line, which extends under the chicken.

2d state.—Five horizontal lines are added just above G. 90, reaching to the chicken's little black shadow. There are slight retouches in other parts of the plate.

Exhibition of *Aqua-fortistes belges*, 1893.

131

**Lion and Lioness, lying down.**

.080m. × .120m.

To the left, *E. van Muyden G. 1890*. To the right, C. 131.

1st state.—The shadow upon the ground in the distance behind the lion and lioness is not cross-hatched.

2d state.—The shadow in the distance is cross-hatched.

The plate was destroyed after four impressions had been printed.



132

**Portrait of the Artist's Father.**

.295m. × .235m.

He is seated in an arm-chair, facing the left, and reading a newspaper. He wears a skull-cap. Below, to the left, 132 *C. Ev. van Muyden G. 1890.*

1st state.—The cap is cross-hatched in one or two places only, and the neck below the lobe of the ear is white.

2d state.—The cap is entirely cross-hatched.

3d state.—Three or four faint lines are added upon the neck, reaching to the lobe of the ear.

4th state.—The shadow upon the bottom of the newspaper is entirely cross-hatched.

Exhibition of *Peintres-graveurs*, Paris, 1891.

133

**Small Portrait of the Artist, facing the front.**

.110m. × .080m.

The face is turned toward the front. Above, to the right, *C. 133*; to the left, *Ev. van Muyden 1883 Rome d'p.\* G. 1890.*

1st state.—There is a white spot upon the upper part of each eyeball.

2d state.—The white spot on the left eyeball is effaced.

The plate is destroyed.

134

**Equestrian Portrait of Alphonse Favre.**

.310m. × .355m.

The horse faces the right. To the left is a Gothic arch. The wall of a house forms a background. Below, to the left, *G. 1890 Ev. van Muyden 134*, the number 134 being so faint that it is not seen in all the impressions.

Etched from various photographs. The plate is the property of M. Léopold Favre of Geneva.

\* D'après photographie.

1st state.—There is no shadow upon the wall to the right of the columns. The shadow cast upon the ground by horse and rider is not cross-hatched.

2d state.—A triangular shadow upon the wall to the right of the columns extends from the ground to the top of the plate. The shadow of the horse and rider is entirely cross-hatched.

3d state.—The spaces between the columns are entirely covered with cross-hatched lines.

4th state.—The closed shutters back of the horseman, which in the previous states were shaded with perpendicular lines only, have now horizontal lines indicating slats.

5th state.—The spaces between the bars of the window to the right are entirely shaded with perpendicular lines, and the shadow upon the ground in front of the Gothic columns is completely cross-hatched.

6th state.—Of the two Gothic columns, the one farther to the right is shaded with diagonal lines running from right to left in addition to the previous perpendicular and horizontal lines.

*Salon of 1891.*

## 135

**Menu for a Wedding Breakfast.**

.120m. × .080m.

Cupids are playing in the foreground with a garland of flowers. In the distance is seen the Collegiate Church of Neuchâtel. A bridal procession is coming from the church toward the front. Above, to the left, 1890. Below, to the right, *G. 1890 Ev. van Muyden.*

The plate, etched for Mr. H. Jacottet, is destroyed.

## 136

**Portrait of the Artist, with a lamp.**

.117m. × .080m.

Seated at a table upon which he is resting his left elbow. His head leans upon his left hand. To the left, a lamp. Below, to the left, *G. 90 Ev. van Muyden*; to the right, 136.



137

**Dog and Cat.**

.280m. × .200m.

The dog is lying down facing the front; the cat, standing and rubbing herself against his breast. Below, to the left, 137 C. *Ev. van Muyden G.* 1890.

138

**Roman Herdsman.**

.340m. × .255m.

Above, to the left, 138 C. Below, to the left, *Ev. van Muyden P.* 1890, reversed.

1st state.—The ground in the distance to the right, upon which cattle are grazing, is not cross-hatched.

Six impressions.

2d state.—The ground in the distance is cross-hatched, some of the lines being drawn across the cattle.

Exhibition of *Peintres-graveurs*, Paris, 1891, and Exhibition of *Aqua-fortistes belges*, 1893.

139

**Cavalry Officer, time of Frederick the Great.**

.140m. × .100m.

A line of cavalry is drawn up in the distance to the right. Below, to the left, *Ev. van Muyden P.* 90; to the right, C. 139.

1st state.—The officer's hat is not cross-hatched, and the faces of the cavalrymen to the right are white, without indications of features.

2d state.—The officer's hat is entirely cross-hatched, and little dots upon the faces of the cavalrymen indicate noses, mouths, and eyes.

140

**Roman Herdsman pursuing a Bull.**

.140m. X .095m.

The horse upon which the herdsman is mounted and the bull are running toward the front. Below, to the left, 90 *P. Ev. van Muyden*; to the right, *C. 140*.

141

**Ox, lying down. (Sketch.)**

.110m. X .080m.

Facing the front. Below, to the left, *Ev. van Muyden P. 90*; to the right, *141 C*.

142

**Portrait of the Artist, seated in his Studio.**

.120m. X .080m.

Seated and facing the front, his left arm resting upon a table or other piece of furniture. To the left, a lamp. Below, to the left, *Ev. van Muyden P. 1890*. To the right of the head, *142*. The scene represents the artist's studio at Geneva.

1st state.—The upper part of the right leg is not cross-hatched in the highest lights, nor is the neck, on the side toward the lamp. With the exception of the upper part, the small picture back of the artist's right shoulder is shaded with perpendicular lines only.

2d state.—The neck and upper part of the leg are cross-hatched.

3d state.—The picture is entirely shaded with oblique lines.

The plate is destroyed.

143

**Tigers fighting.**

.160m. X .120m.

Below, to the left, *P. 1890*. *Ev. van Muyden*; to the right, *C. 143*.  
Exhibition of *Peintres-graveurs*, Paris, 1891.



144

**Officer of Swiss Guides, with horse standing.**

.160m. X .120m.

Mounted, and turning around upon his horse so as to face the front. Below, to the left, *P. 1890 Ev. van Muyden*; to the right, *C. 144*.

145

**Turcomans fleeing from a Fort.**

.190m. X .245m.

They are mounted, and running toward the right to escape the firing from a fort in the distance, to the left. Below, to the left, *P. 1890 Ev. van Muyden*; to the right, *C. 145*.

1st state.—The fort in the distance is not shaded except upon the tower in the middle.

2d state.—The fort is entirely shaded with perpendicular lines.

146

***Ex libris* Mannoury.**

.090m. X .070m.

A man is seated behind a shield upon which he is resting his right arm. To the left of the shield is an owl. Above the man, upon a scroll, *Nil mirari*. Upon the shield, *Ex libris Mannoury*. Below, to the left, *Ev. van Muyden sc.*; to the right, *1890*.

1st state.—There is no shadow upon the right side of the man's nose. Three books lie upon the floor in the foreground. The cover of the book farthest to the left is shaded with parallel lines, crossed by two other lines.

2d state.—A shadow is added on the right side of the man's nose and the cover of the book is cross-hatched.

147

## Italian genre subject.

.120m. X .100m.

Two men and a donkey in the foreground. Below, to the left, 1890 *Ev. van Muyden P.*; to the right, *C. 147*.

1st state.—The shadow cast upon the ground by the donkey and the shadow cast by the sheet hanging upon the wall of the house on the left are not cross-hatched. The crown of the nearer man's hat is white and the face of the donkey is lightly shaded.

2d state.—The shadow cast by the donkey and that cast by the sheet are cross-hatched. The crown of the nearer man's hat and the face of the donkey are shaded.

*Salon* of 1891, and Exhibition of *Peintres-graveurs*, Paris, 1891.



.1891.



Evert VAN MUYDEN P 1893.

148

**Landscape (Roman Campagna).**

.080m. X .120m.

To the right, a man, enveloped in a heavy coat, is walking along a muddy road followed by his dog. There are dark clouds in the sky and mountains rise in the distance to the right. Along the horizon the sky is lighter. On the left of the plate, oblique lines, crossing the open space in the sky at the horizon, indicate rain. Below, to the left, *E. van Muyden*.

1st state.—Before the oblique lines indicating rain.

2d state.—As described.

149

**A Young Tiger.**

.250m. X .200m.

Above, to the left, *Jeune tigre*. Below, to the left, *P. 1891 Ev. van Muyden*; to the right, *C. 149*.

1st state.—On the breast of the tiger, just below his head, are two stripes that come close together at their lower ends almost forming a V. Parallel to the stripe on the right are three long lines and a shorter line close together. Perpendicular to the stripe are parallel oblique lines. These oblique lines are not prolonged so as to meet the four lines except at the right.

2d state.—The oblique lines are prolonged to meet the four lines throughout nearly their entire length.

150

**Tigress devouring her Prey.**

.100m. X .140m.

Turned toward the left. To the left, *Ev. van Muyden 150 P. 91*.

Unimportant changes were made in the plate from time to time during the printing.

151

**Bull of the Roman Campagna.**

.320m. X .415m.

Turned toward the left, his head slightly toward the front. Other bulls are seen in the distance to the left. Above, to the left, the monogram of the artist. Below, to the left, *E. van Muyden*.



154

**Roman Wine-cart.**

.120m. X .080m.

Below, to the left, *E. van Muyden P. 91. 154 C.* Above, to the left, the monogram of the artist.

From a drawing done in Rome in 1879.

The plate was destroyed after very few impressions had been printed.

155

**Girl and Greyhound.**

.200m. X .150m.

She is seated in an arm-chair and wears a large hat with a feather. In her lap is a black muff. The greyhound is seated to the right. Below, to the left, *E. van Muyden P. 91.* Above, to the left, the monogram of the artist.

1st state.—There are white spaces upon the back of the chair to the left of the girl's arm. The floor in the left corner of the plate is shaded with oblique lines running downward from right to left, but there are no oblique lines running downward from left to right except in the shadow of the chair.

2d state.—The white spaces upon the back of the chair are all covered with fine dry-point lines. Oblique lines running downward from left to right and crossing the signature of the artist are added upon the floor to the left.

156

**Swiss Dragoons descending a Mountain.**

.200m. X .150m.

Below, to the left, *E. van Muyden 156 P. 91.*

1st state.—There are no clouds in the sky. The mountain in the distance to the right is not shaded. The horse of the officer at the head of the line is very light, his face and breast being scarcely shaded.

2d state.—The face and breast of the officer's horse are entirely shaded.

3d state.—The sky is completely covered with clouds, and the mountain to the right is entirely shaded. Long diagonal lines across the sky indicate rain.

157

**Swiss Infantryman, smoking a pipe.**

.220m. × .150m.

Above, to the left, *Armée Suisse*; to the right, *Infanterie*. Below, to the left, *P. 1891. Ev. van Muyden*; to the right, *p. 157 C.*

1st state.—The background is clean.

2d state.—The background is injured by large spots of acid.

The plate is destroyed.

158

**Two Swiss Dragoons.**

.160m. × .210m.

Below, to the left, *158 Ev. van Muyden P. 1891*. Above, to the left, *Armée Suisse Dragons*.

1st state.—Straight lines project from the right eye of the horse on the right.

2d state.—The accidental scratches projecting from the eye of the horse are removed; but between the hind legs of the same horse, close to the ground, other scratches have come upon the plate, making a bad spot, and there is another spot caused by scratches above the saddle-bag to the right of the cap of the man standing upon the ground.

3d state.—The spot between the horse's legs is almost entirely removed, and the spot to the right of the man's cap is no longer visible.

The plate is destroyed.

159

**Swiss Infantryman.**

.208m. × .158m.

Above, to the left, *Armée Suisse Infanterie*. Below, to the left, *Ev. van Muyden P. 1891*; to the right, *C. 159*.

1st state.—The shadow upon the ground to the right of the soldier's left foot is not cross-hatched, excepting that some dozen lines cross the main lines.

2d state.—The shadow is fully cross-hatched.



160

**Officer of Swiss Guides, with horse trotting.**

.210m. × .160m.

Above, to the left, *Armée Suisse Cavalerie*. Below, to the left, *E. van Muyden P. 1891*; to the right, *C. 160*.

1st state.—The landscape in the distance to the left is merely outlined. The horse's back, just behind the saddle, is shaded with parallel lines. The breast of the soldier in the distance to the right is not shaded, being white except for a cross formed by the straps upon it.

2d state.—The landscape in the distance to the left has an indication of trees midway between the church spire and the hill in the foreground. These trees are shaded with fifty or sixty perpendicular parallel lines. To the left of these, other parallel lines are added. The back of the horse is closely shaded and cross-hatched in places. The breast of the soldier to the right is shaded with a few perpendicular lines partly covering the cross formed by the straps.

3d state.—The landscape to the left is unchanged excepting for a few horizontal lines that are added near the hill in the foreground. Many lines are added in the sky, particularly in the corner near *Armée Suisse Cavalerie*, and there are lines crossing the horse's tail.

161

**Swiss Infantry on the march.**

.160m. × .210m.

Above, to the left, *Armée Suisse Infanterie*. Below, to the left, *P. 1891 E. van Muyden*; to the right, *161 C*.

1st state.—The landscape to the left beyond the soldiers is merely indicated. The mountain is not wholly shaded.

2d state.—The landscape to the left is shaded, the ground being wholly covered with lines running in every direction. The mountain is entirely shaded to the right of the trees with parallel, diagonal lines. To the left of the head of the mounted officer are three trees; and to the left of these, another tree standing just behind a hedge. Between this tree and the other three,

there is only one tree in the distance. The mountain between the three trees and the single tree is scarcely shaded.

3d state.—Other trees are added filling the space in the distance between the three trees and the single tree. The mountain between the trees is entirely shaded with parallel diagonal lines close together.

162

*Ex libris* Bauzon.

.080m. × .060m.

A woman, standing and holding a book in each hand, is looking at a little cupid who is throwing books upon the floor. Above, *Lire et Choisir Ex Libris L. Bauzon*. Below, to the left, *E. van Muyden*; to the right, *P. 1891*. Above, to the left, *C. 162*.

1st state.—As described.

2d state.—A picture hangs upon the wall, to the left of the woman's head.

3d state.—The picture is removed and the corner of a bookcase is seen at the left of the plate.

163

## Portrait of Madame Pilastre.

I have been unable to find an impression of this plate, which was destroyed before it was finished, and which the artist says was of no value.

164

## Tigers playing.

.320m. × .430m.

Below, to the left, *Cat. 164 Evert van Muyden sc. Paris 1891 Q. V.* To the right, the monogram of the artist.

1st state.—The shadow cast by the large tree-trunk upon the ground above the shadow cast by the head of the seated tiger is not cross-hatched.

2d state.—The shadow is partly cross-hatched.



165

**Portrait of the Artist, at the age of XXXVII.**

.160m. × .120m.

Below, to the left, 165 *C. E. van Muyden P. 1891*; to the right, the age of the artist, XXXVII.

1st state.—Two little locks of hair hang over the middle of the forehead, the one to the right composed of six hairs. The shadow on the forehead, to the right of these, does not reach to the latter lock.

2d state.—The shadow is extended to the lock of six hairs.

166

**Lioness and Cubs.**

.160m. × .210m.

Below, to the left, *C. 166 Evert van Muyden P. 1891*.

The plate is the property of Messrs. Frederick Keppel & Co., of New York.

167

**Children guarding Hogs.**

.160m. × .210m.

To the left, a boy, a girl, and a baby. To the right, two hogs. Below, to the left, *C. 167 E. van Muyden P. 1891*.

From a sketch done at Tivoli in 1880.

168

**Head of a Young Lion.**

.330m. × .250m.

Three-quarters view, turned partly toward the right. Below, to the right, *P. 1891. Evert van Muyden*. To the left, a signature in reverse partly effaced. Above, to the right, *Jeune lion*.

Exhibition of *Aqua-fortistes belges*, 1893.

169

**Tiger in the Woods.**

.435m. × .340m.

Crouching, his head raised from drinking as if disturbed. Below, to the left, 169 *C. Evert van Muyden P. 1891*. Above, to the right, engraved, *Published by M. Knoedler & Co., 170 Fifth Avenue, New York. Printed by F. Nys, Paris*. At the bottom, engraved, *Copyright M. Knoedler & Co., 1891*.

1st state.—The open sky is seen between all the tree-trunks at the top. The names of the publishers are not engraved upon the plate.

2d state.—The spaces at the top between the left of the plate and the tree-trunk farthest to the left, and between this trunk and the one next to the right, are filled in so that the sky is no longer seen. The next space between the two trunks of the largest tree is nearly filled, the sky being seen only in a small spot near the right trunk. The sky is seen through a space between the trees toward the right of the plate, but is cut off by rocks which rise in the distance. These rocks were white in the 1st state.

3d state.—The rocks seen through the space between the trees to the right are changed to trees. The sunlight falls upon both trunks of the largest tree, forming two large spots of sunlight on each trunk, the lower spots of sunlight joining upon the main trunk of the tree.

4th state.—The spots of sunlight are subdued. There is now only one spot on each trunk, and these no longer join upon the main trunk.

5th state.—The bird flying on the right was very light in the previous states. There was but one spot on his left wing, and his head around the eye was white. In this state, the bird is darker, and there are two spots upon his left wing. The head is dark, leaving only a faint rim of white around the eye. The names of the publishers are engraved as described.

170

**Lion on the watch.**

.435m. × .340m.

Facing the front, his fore-paws resting upon a higher level than his hind-paws. Below, to the left, *P. 1891 Evert van Muyden C. 170*. Above, to the right, engraved, *Published by M. Knoedler & Co., 170 Fifth Avenue, New York. Printed by F. Nys, Paris*. At the bottom, engraved, *Copyright M. Knoedler & Co., 1891*.



1st state.—The background is roughly outlined, and there are no clouds in the sky. The publishers' names are not yet engraved.

2d state.—A background of rocks and trees is added. To the right is seen water out of which rises a perpendicular ledge of rock. Clouds are added in the sky to the left, and the sky is almost entirely shaded with short lines radiating from the trees on the left.

3d state.—Work is added throughout the plate to give accent in various parts. The trees to the left farthest in the distance, which are outlined against the sky and touch the lion's back, are now cross-hatched. The ledge of rock rising perpendicularly out of the water has a cross-hatched spot in the middle at the bottom touching the water.

4th state.—The ledge of rock rising out of the water is completely cross-hatched. The publishers' names are engraved as described.

## 171

“Contes Choisis de Guy de Maupassant.”

(Title-page.)

Below the above title are two swords crossed and the head of a wolf. Under this, *Le Loup. Histoire de Chasse. Illustrations de Evert van Muyden.* Below this, again, are two huntsmen mounted and going toward the right. At the bottom, *à Paris Imprimé en Taille Douce pour l'Académie des Beaux Livres Société des Bibliophiles Contemporains Novembre 1891.*

1st state.—The back of the farther horse and the blanket upon the back of the nearer horse are not shaded.

2d state.—The back of the farther horse is shaded.

3d state.—The blanket upon the back of the nearer horse is entirely shaded.

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The book contains twelve illustrations in addition to the title-page. Each illustration is etched at the top of the plate, and below it is engraved the text of the book. An etched border surrounds the illustration and the text, the border in each case being a fancy design at the top, extending partly down the sides of the plate and ending in a border of ruled lines surrounding the text.

171(a)

**Illustration I. Departure for the Hunt.**

To the left is seen a castle, from which the huntsmen are coming. To the right are two mounted huntsmen. In the lower left corner, a man holds the dogs in leashes. Below, to the right, *E. van Muyden*. Toward the bottom of the plate, the first letter of the text, a V, through which a mounted huntsman is jumping.

1st state.—The shadows cast upon the ground by the two horses on the right are not cross-hatched. Two impressions.

2d state.—The shadows are cross-hatched. Two impressions.

3d state.—The trunk of the tree beyond the fence to the right is entirely shaded instead of being partly white, as in the previous states. Three impressions.

4th state.—The edge of the draw-bridge, which was previously white, is shaded with short diagonal lines. Three impressions.

5th state.—Marginal lines are added around the composition.

6th state.—The fancy border is added.

7th state.—The ruled border is added.

172

**Illustration II. The Huntsmen on the march.**

Two mounted huntsmen in the foreground are going toward the right. To the left are other huntsmen and dogs, and to the right, huntsmen on foot. Below, to the right, *E. van Muyden*.

1st state.—The sky is white. Three impressions.

2d state.—Clouds are added to the sky and marginal lines are ruled at the top and left side of the composition. Three impressions.

3d state.—Marginal lines are added at the bottom and right side of the composition, and the text is added. Three impressions.

4th state.—The fancy border is added. Three impressions.

5th state.—The ruled border is added.



173

**Illustration III. The Wolf on the watch.***(Etching and aquatint.)*

The wolf stands to the left watching a house in the background to the right. The full moon is seen above the house, and the ground is covered with snow. Below, to the right, *E. van Muyden*.

1st state.—The sky is one tone of aquatint. Three impressions.

2d state.—Light clouds are formed in the sky by scraping out. One of these is behind the tree on the left. The shadows cast upon the ground by the wolf and by the roof of the house are cross-hatched. Three impressions.

3d state.—Marginal lines surround the composition and the text is added. Three impressions.

4th state.—With the fancy border.

5th state.—The ruled border is added.

174

**Illustration IV. The Hunt.***(Etching and aquatint.)*

Five mounted huntsmen are galloping toward the right, accompanied by five dogs. Part of the horse of a sixth huntsman is seen to the right. In the distance on the right stands a house. Beside the house some people are watching the hunt. The ground is covered with snow. Below, to the right, *E. van Muyden*.

1st state.—The face of the nearest horse is partly white. Two impressions.

2d state.—The face of the horse is entirely shaded. Three impressions.

3d state.—In the previous states, the shadow cast upon the ground by the nearest horse was narrow, and the brush-wood directly under the horse rose out of the snow. The shadow is now widened toward the front so that it covers the brush-wood. Three impressions.

4th state.—The marginal lines surrounding the composition, the fancy border, and the text are added.

5th state.—The ruled border is added, and the sky is re-aquatinted.

175

**Illustration V. The Hunt.***(Etching and aquatint.)*

Two mounted huntsmen are jumping a ditch on the left. The head and fore-legs of a horse are seen at the left edge of the composition. The wolf is running in the distance to the right, followed by several dogs, some of which are in the foreground. Snow lies upon the ground. Below, to the right, *E. v. M.*

1st state.—The side of the nearest horse is white immediately below the saddle. Three impressions.

2d state.—The side of the horse is entirely shaded. Three impressions.

3d state.—A marginal line is added on left side of the composition, and another, partly finished, at the top. Three impressions.

4th state.—The marginal line is finished at the top and another is added at the bottom. The fancy border and the text are added. Three impressions.

5th state.—The ruled border is added and the sky is re-aquatinted, effacing the marginal line at the top.

176

**Illustration VI. D'Arville killed by the branch of a tree.***(Etching and aquatint.)*

He lies upon the ground while his horse is running away in the distance. A horseman stands to the left with a horrified expression. Below, to the right, *E. van Muyden.*

1st state.—Snow lies upon the ground and upon the branches of the trees to the left. The back of the horse in the distance is white and there are scratches in the sky. There is a marginal line at the top of the composition only. Three impressions.

2d state.—The scratches in the sky are removed, and the back of the horse is shaded. The raised ground on the right, back of which the running horse is about to disappear, is not yet definitely outlined at the top. Three impressions.

3d state.—The rising ground on the right is definitely outlined at the top. Three impressions.

4th state.—There is no longer snow upon the branches of the trees to the



left. A faint marginal line is added at the bottom of the composition. Three impressions.

5th state.—The effect of snow has disappeared. Brush-wood covers the rising ground on the right at the edge of the composition.

6th state.—The fancy border and the ruled border are added.

## 177

### Illustration VII. Young d'Arville contemplating the corpse of his brother.

*(Etching and aquatint.)*

He is seated upon the ground to the right beside the dead body of his brother. His horse stands beside him. The ground is covered with snow. Below, to the right, *E. van Muyden*.

1st state.—There are scratches throughout the sky. Three impressions.

2d state.—The scratches are removed, and the ground is shaded over the signature of the artist. Three impressions.

3d state.—The ground is shaded with diagonal lines immediately in front of the hat which lies upon the ground to the right. Three impressions.

4th state.—The ground to the right of the two figures is entirely shaded. Three impressions.

5th state.—In the three previous states, there was a small white spot surrounded by a curved line under the horse's mouth, as if the moon were seen. This is now removed. Three impressions.

6th state.—The fancy border and the ruled border are added.

## 178

### Illustration VIII. Young d'Arville placing the body of his brother upon his horse.

*(Etching and aquatint.)*

He is carrying the body upon his right shoulder, and is going to the left toward his horse, which stands in the middle of the composition. Snow lies upon the ground. Two large tree-trunks are seen to the right. Below, to the right, *E. van Muyden*.

1st state.—In the distance to the left, the sky and ground are not separated. Three impressions.

2d state.—The horizon is distinctly marked, and trees are seen against the sky in several places at the horizon. Three impressions.

3d state.—A bit of shrubbery is seen under the body of the horse, so that the left stirrup is no longer outlined against the snow as in the previous states. Three impressions.

4th state.—The clump of trees upon the horizon above the horse's tail is extended to the right so as to meet the horse's back. Three impressions.

5th state.—The hills in the distance to the left are completely shaded. Three impressions.

6th state.—The clump of trees upon the horizon above the horse's tail is extended to the left down the slope of the hill, so that trees now extend along the whole horizon line. Three impressions.

7th state.—The fancy border and the text are added. The last impressions are with the ruled border.

### Illustration IX. Young d'Arville meets a Wolf.

(*Etching and aquatint.*)

He is mounted upon his horse to the left, carrying the body of his brother in front of him. The wolf stands to the right. Snow lies upon the ground. Tree-trunks rise to the top of the composition. The full moon is seen to the right. Below, to the right, *E. van Muyden*.

1st state.—The clouds in the sky are white. Three impressions.

2d state.—The clouds are partly shaded with horizontal lines. Three impressions.

3d state.—The ground in the distance above the wolf's head is completely shaded to the horizon. Three impressions.

4th state.—Short diagonal and perpendicular lines are added over the *van* in the artist's signature, almost effacing it. Three impressions.

5th state.—The fancy border, the ruled border, and the text are added.



180

**Illustration X. Young d'Arville attacks the Wolf.***(Etching and aquatint.)*

The scene is laid in a wild rocky glen. The body of the dead brother lies upon the rocks to the left. D'Arville, with a dagger in his hand, makes toward the wolf, which stands upon a rock to the right. Below, to the right, *E. van Muyden*, almost illegible.

1st state.—The back of the wolf is white, and there are large white spots upon the two figures and upon the rocks in various places. Three impressions.

2d state.—The back of the wolf is shaded and the other white spots effaced. Three impressions.

3d state.—Roulette work is added upon the large rock which rises to the top of the composition on the left, back of the large tree-trunk lying upon the ground. Three impressions.

4th state.—Roulette work is added upon the same rock in the upper left corner of the composition touching the marginal lines. Three impressions.

5th state.—The opening at the top, where the sky is seen between the rocks and trees, was quite light in the 2d, 3d, and 4th states. It is now re-aquatinted, and is very little lighter than the surrounding rocks. Three impressions.

6th state.—The fancy border is added, and the opening between the rocks is made lighter again. Three impressions.

7th state.—The ruled border and the text are added. The rocks rising to the top on the left are entirely shaded with etched lines. Three impressions.

8th state.—The opening between the rocks at the top is made smaller, being now in the form of a V.

181

**Illustration XI. The Fight with the Wolf.***(Etching and aquatint.)*

On the right, d'Arville is fighting with the wolf, which he holds by the throat. His dagger is upon the ground. The body of the dead man lies upon the rocks to the left. The scene is the same as that of the previous plate. Below, to the right, *E. van Muyden*, very indistinct.

1st state.—There are large white spots in many parts of the plate and the dagger is white. Three impressions.



2d state.—The white spots are worked over and the dagger is made dark. The rocks in the farthest distance, immediately below the opening through which the sky is seen, are lighter than the surrounding ground. Three impressions.

3d state.—The rocks in the distance are re-aquatinted, and are now the same tone as the surrounding ground. Three impressions.

4th state.—Roulette work is added upon the rock in the upper left corner of the composition and upon the rocks in the lower left corner. Three impressions.

5th state.—The roulette work is removed from the rock upon which the dead man is lying, and almost removed from the rock in the upper left corner, but it is not removed from the rock in the extreme lower left corner. Three impressions.

6th state.—The fancy border is added. Three impressions.

7th state.—The ruled border and the text are added. Three impressions.

8th state.—The wolf's back is made white by scraping out of lines.

182

## Illustration XII. Young d'Arville brings home the bodies of his brother and the wolf.

*(Etching and aquatint.)*

The body of the brother lies upon that of the wolf. To the right, a dog. A man holds d'Arville's horse by the bridle. Four men are coming out of the house. D'Arville is seen to the left. At the bottom of the plate, following the text, is a dying wolf, serving as a tail-piece to the book.

1st state.—There are white spots in various parts of the plate. Three impressions.

2d state.—The white spots are lightly covered with aquatint. The shadow cast upon the ground by the wolf is not yet cross-hatched at the extreme right. Three impressions.

3d state.—The wolf's shadow is entirely cross-hatched. The shadow cast upon the ground by the right fore-leg of the dog is made with short horizontal lines only. Three impressions.

4th state.—Long diagonal lines are added in the shadow of the dog's right fore-leg. Three impressions.

5th state.—The fancy border is added. Three impressions.

6th state.—The ruled border and the text are added.



183

**Portrait of Alfred Poussin (No. 1).**

.153m. × .105m.

Head, three-quarters view, turned toward the right. Below his shoulder, *Ev. van Muyden 91.*

The plate was etched for the third edition of Poussin's poems.

1st state.—The background on the right is indicated with a few faint open lines. The hair in the back does not reach to the shirt collar, there being .002m. distance between.

2d state.—The hair reaches almost to the collar, there being now only a fraction of a millimeter between. Lines are added in the shadow to the right, which is now closely shaded near the shoulder.

3d state.—The shadow is distinctly cross-hatched with perpendicular and horizontal lines. A narrow shadow is added upon the face, above the upper lip, running diagonally from the nose toward the corner of the mouth, and marking the separation of the lip and the cheek.

The plate is destroyed.

184

**Three Dogs.**

.205m. × .290m.

Below, to the left, *C. no. 184 P. 1891 Ev. van Muyden.*

1st state.—The tail of the largest dog is almost entirely white, and there is no work upon the wall in the background directly above his head.

2d state.—The tail of the dog is completely shaded.

3d state.—Some half dozen lines are added upon the wall above the head of the largest dog, and there is additional work throughout the plate.

185

**Head of a Tigress.**

.330m. × .245m.

Turned partly toward the left. Above, to the left, *Tigresse*; below, to the right, *P. 1891 E. van Muyden C. 185.*

186

**Tiger devouring an Antelope.**

.270m. × .360m.

The tiger lies facing the front. The margin is illustrated with sketches of tigers. Below, to the left, 186 C. *Ev. van Muyden P. 1891.*

1st state.—The margin has only four sketches of tigers, one in each corner of the plate. Three impressions.

2d state.—The margin now contains twenty-one sketches.

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.1892.



EVERT VAN MUYDEN P. 1893.

187

**Letter-head for the Artist,—A Bee.**

In the upper left corner of the plate is a bee.

The plate is destroyed, and impressions are very rare.

188

**Equestrian Portrait of Colonel Emile Gautier.**

.320m. × .360m.

The horse faces the left. Below, to the left, (*C. 188*) *Evert van Muyden* *P. 1892*.

The plate is the property of Colonel Gautier's widow.

1st state.—The background is indicated with a few lines only.

2d state.—To the right of Colonel Gautier and above the horse is a portico resting upon three columns. Vines surround the columns, and the under side of the portico is shaded. There is a wall to the right extending to the top of the plate, but there is no indication of the stones of which the wall is built.

3d state.—Trees are added on the left and back of Colonel Gautier. Clouds are added in the sky. The lowest stone of the wall to the right is indicated.

4th state.—The stones of the wall are all indicated to the number of eight, and shaded with perpendicular lines, excepting the second and third stones from the bottom, which are shaded half the width of the wall only.

5th state.—The second and third stones are fully shaded, and the lowest stone is shaded with horizontal lines crossing the perpendicular lines; but the upper right corner of the stone has perpendicular lines only.

6th state.—The lowest stone is completely shaded with horizontal as well as perpendicular lines. In the distance between the trees, immediately to the right of the horse's neck, is a mountain outlined against the clouds. Next below this mountain is a narrow space, touching the horse's mane, which is shaded with horizontal lines only. The mountains and hills below this space are cross-hatched as is the first mountain.

7th state.—The space that was shaded in the previous state with horizontal lines only is now shaded with perpendicular lines, so that there is now no part of the mountains that is not cross-hatched.



189

**Large Portrait of the Artist, seated.**

.33om. X .25om.

He holds a pipe in his right hand, and rests his left arm upon the back of the chair on which he is seated. Above, to the left, the monogram of the artist and *1892 Paris C. 189*.

From a photograph taken in Rome.

1st state.—The face is not fully modeled. The chin around the imperial is white.

2d state.—The chin is shaded with dry-point to the left of the imperial, but a part of the chin immediately to the right of the imperial is still white.

3d state.—The chin is entirely shaded.

4th state.—The lock of hair that hangs farthest down upon the forehead casts a shadow which is formed of a few short horizontal lines. Modeling is added in the face, horizontal lines being added on the left immediately below the cheek-bone.

5th state.—A shadow formed by fine cross-hatching covers the lower part of the hand that hangs from the arm of the chair.

The 3d state is the best, as the plate was injured by subsequent work and bad biting.

190

**Swiss Dragoons in the snow.**

.12om. X .18om.

To the left, *1892 Ev. van Muyden C. 190*.

1st state.—The plate is weak in tone. Excepting a few lines immediately above the name of the artist, the ground is bare of grass in the left corner of the plate. Two impressions.

2d state.—Several tufts of grass are seen at the left above the signature.

191

**Italian Beggar.**

.12om. X .08om.

Below, to the left, *C. 191 E. van Muyden 1892*; to the right, *Tivoli 1880*.

1st state.—There is a small narrow white space immediately above the thumb of the man's right hand.

2d state.—The white space above the thumb is fully shaded.

192

**Head of a Dog.**

.080m. × .120m.

The dog's head is resting on a table upon which is a piece of sugar. To the left, *C. 192. Ev. van Muyden 1892.*

193

**Italian Beggar Children.**

.110m. × .075m.

Above, to the right, *Nettuno 1879*; below, to the left, *C. 193 E. van Muyden P. 1892.*

From a water-color done at Nettuno, near Rome, in 1879.

194

**Swiss Soldiers, cooking.**

.075m. × .110m.

Below, to the left, *194 C. E. van Muyden P. 1892.*

There are two states, the difference between which is very slight. The change is in the man carrying two pails on the left of the plate. On the right of his back, near the elbow, are a few lines which make a shadow darker than the rest of the coat. The middle of the back immediately to the left of this shadow being too light in the first state, eight oblique lines were added running downward from left to right.

The plate is destroyed.

195

**Swiss Artillery manœuvring**

.140m. × .190m.

Below, to the left, *C. 195 Ev. van Muyden P. 1892.*



196

**Study of a Young Woman reading.**

.090m. X .070m.

She is seated and turned toward the left. Above, to the left, the monogram of the artist. Below, to the right, *Ev. van Muyden P. 92*.

From a sketch done in 1887 in Paris.

1st state.—Before the monogram. Traces of another head of a woman\* are seen in the middle of the plate.

2d state.—As described.

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197

**Swiss Dragoon, with horse walking.**

.160m. X .195m.

Seen in profile. His horse is walking toward the left. Below, to the left, *P. Ev. van Muyden, 1892*; to the right, *Cat. 197*.

The plate is destroyed.

198

**A Cat.**

.200m. X .260m.

The cat is lying down, with head turned toward the front. Below, to the right, *P. 1892 C. 198 Evert van Muyden*.

After a photograph.

1st state.—The cat's right fore-paw is not indicated.

2d state.—The right fore-paw is finished.

\* This was the portrait of Madame Pilastre, No. 163.

199

**Two White Stallions.**

.120m. X .160m.

Facing the right and standing beside a fence. Below, to the left, *P. 1892 Ev. van Muyden*. On the post, to the right, *C. 199*.

From a sketch done in Paris in 1875.

1st state.—The sky has only a few marks indicating clouds.

2d state.—A cloud is added above the neck of the second horse, and the other clouds are distinctly indicated.

200

**Head of a Mare.**

.120m. X .080m.

Turned toward the right. Above, to the left, *C. 200*. Below, to the left, *E. van Muyden, P. 1892*.

From a sketch done at Geneva in 1887.

1st state.—Two lines at the bottom of the lower lip are detached from the rest.

2d state.—The error has been corrected.

The plate is destroyed.

201

**A Stallion.**

.370m. X .400m.

Below, to the left, *C. no. 201. P. 1892 Ev. van Muyden*.

1st state.—The roof of the shed, on the right above the gate, is not shaded.

2d state.—The roof is shaded with oblique lines.

The plate was published in this state, and was retouched subsequently.

3d state.—The dark shading upon the lower cross-piece of the door on the right is made lighter by scraping out with a burnisher, giving the appearance of imperfectly bitten lines. The same has been done with the dark portions of the mane which fall in three points over the neck.

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202

### Portrait of Alfred Poussin (No. 2).

.157m. X .120m.

His head rests upon his left hand. He wears a high hat. Below, to the left, à *Alf. Poussin*. *Ev. van Muyden P. 1892*.

1st state.—In the darkest shadow under the right cheek-bone there are short horizontal lines.

2d state.—The horizontal lines are prolonged so as almost to meet the narrow shadow that crosses the cheek to the nose. The difference in the states is unimportant and almost imperceptible.

203

### Little Nude Goatherd.

.160m. X .120m.

Upon his head the goatherd wears a wreath which a goat is eating. A kid stands beside the goat. Below, to the left, 203 *Ev. van Muyden P. 1892*.

1st state.—The grass in the distance between the upper part of the boy's arm and the goat's neck is etched with a few lines only, so that the grass is in patches with white between them.

2d state.—The space between the boy's arm and the goat's neck is entirely filled with grass which renders the space all of one tone.

The plate is destroyed.

204

### Heads of a Mare and a Colt.

.120m. X .140m.

Below, to the left, *C. 204* and the number 203 erased. *Ev. van Muyden P. 1892*. To the right, (*Rome 1881*).

205

**Head of a Tiger, growling.**

.400m. × .300m.

Below, to the left, *Ev. van Muyden P. 1892 C. 205*, and the beginning of a signature in reverse.

206

**Roman Oxen.**

.325m. × .420m.

Below, to the left, *C. 206 P. 1892 Evert van Muyden*.

1st state.—The distance to the left, beyond the wall, is unfinished, the trees being merely indicated, and the rocks and houses not being rendered with precision. The little doorway, to the right of the wall on which a man is leaning, is shaded with perpendicular lines only.

2d state.—The distance is precisely indicated, and the doorway is cross-hatched.

207

**Pack-horses drinking.**

.150m. × .220m.

Below, to the left, *207 C. P. 1892 Ev. van Muyden*.

208

**Panther in a tree.**

.150m. × .120m.

Below, *Ev. van Muyden 208 P. 92*.

209

**Young Tigress lying down.**

.120m. × .180m.

Above, to the left, *Jeune tigresse J. d. P.* Below, to the left, *P. Ev. van Muyden 1892 C. 209*.



210

**Head of a Panther, growling.**

.160m. × .120m.

The head of the panther is in the middle of the plate, facing the front. There are two small sketches of panthers at the bottom, and one at the top. Above, *Panthère J. d. P.* Below, *Ev. van Muyden P. 1892 C 210.*

The plate is destroyed.

211

**Goat, lying down.**

.170m. × .120m.

Below, to the left, *Ev. van Muyden P. 1892, C. 211.*

From a sketch done at Tivoli in 1881.

*detruite. 1894.*

212

**Satire.**

(*Après tout vrai talent, une troupe de singes.*)

.205m. × .230m.

A satire representing a painter surrounded by a troupe of monkeys who are trying to imitate his painting. Below, to the left, *P. 1892. Ev. van Muyden C. 212.* At the bottom, the title as given above; and in the upper left corner, in early impressions, *Le vrai talent trouve toujours ses singes* almost effaced.

1st state.—The line marking the corner of the room on the left extends only half way from the ceiling to the floor, and the second picture from the left on the wall is white at the top.

2d state.—The line marking the corner of the room extends to the floor, and the picture is entirely shaded with perpendicular lines.

213

**Study of a Woman, with a hat.**

.200m. X .150m.

Below, to the left, *P. 213 C.* On the sleeve, to the left, *E. V. M.*; to the right, *1892*.

1st state.—The cheek is not entirely shaded, the shadow being divided by an open space near the ear. The right side of the nose is not shaded.

2d state.—The cheek is entirely shaded from the cheek-bone downward, and the right side of the nose is entirely shaded.

The number *213* is also etched upon the following plate by mistake.

213\*

**Landscape ("Sedia del Diavolo").**

.200m. X .260m.

Below, to the left, *Ev. van Muyden Sedia del Diavolo P. 1892 C. 213 Roma 1881*.

1st state.—The road, upon which a man is walking, is quite white with the exception of a few open lines.

2d state.—The road is shaded in the foreground with delicate parallel lines close together, forming a shadow which extends from the name *Sedia del Diavolo* almost to the dog.

214

**Sketches of Young Orang-outangs.**

.320m. X .420m.

Below, to the left, *Evert van Muyden P. 1892 C. 214*, and above this, *main inferieure*. In the middle of the plate, at the bottom, *Paul et Virginie*. To the right, *orang-outans jeunes mâle et femelle*. The letters *m.* and *f.* indicate male and female.

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215

Illustration for "The Two Dianas," by Alexandre Dumas.  
Gabriel de Montgomery throwing Lord Wentworth  
upon the floor.

.225m. × .150m.

Lord Wentworth is on his back upon the floor, and Gabriel, resting his knee upon him, holds him by the throat with his left hand while he holds his sword in his right. In the background, to the right, a woman with hands clasped. To the left, three men are standing near a doorway. Below, to the left, *Ev. van Muyden*.

1st state.—Lord Wentworth's sword, which is lying under him upon the floor, is white. Two impressions.

2d state.—The sword is shaded. Three impressions.

3d state.—The lower part of the wall, to the right of the doorway, is shaded with long diagonal lines running from left to right, in addition to the perpendicular lines of the previous states. Three impressions.

4th state.—The whole wall, to the right of the doorway, is cross-hatched.

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NOTE.—The edition of the works of Dumas, for which this and the other plates were etched, is a translation published by Little, Brown & Co., Boston.

216

The Stubborn Donkey.

.080m. × .120m.

A boy is trying to make the donkey advance, while two other boys are looking on. Below, to the left, *E. van Muyden P. 92. 216 C.*

217

Landscape ("Via Salara").

.170m. × .230m.

Below, to the right, *P. 1892 Via Salara Ev. van Muyden C. 217.*

From a sketch done at Rome in 1883.

1st state.—The mountain rising on the right is not cross-hatched.

2d state.—The mountain on the right is entirely shaded with cross-hatching.

218

Illustration for "The Two Dianas," by Alexandre Dumas.  
Henry II. and Diana of Poitiers.

.225m. × .150m.

The King is seated upon a chair to the right, his right leg crossed upon his left, and his left foot resting upon a cushion. His head is turned toward Diana who reclines upon a sofa to the left. Below, to the left, *E. van Muyden*.

1st state.—A picture representing a stag-hunt hangs upon the wall, to the right of the bed. In the background of this picture trees are seen. The sky above the trees is not shaded. The letter which Henry holds in his right hand is white with the exception of five short perpendicular lines. The carpet upon the floor of the room has irregular lines indicating a pattern. Three impressions.

2d state.—The sky in the picture is shaded with perpendicular open lines.

3d state.—The sky is shaded with close, perpendicular lines, and the letter which the King holds has many perpendicular lines crossed at the top by two horizontal lines. Three impressions.

4th state.—Long diagonal lines extending from left to right cover the whole carpet.

219

Illustration for "The Two Dianas," by Alexandre Dumas.  
Martin Guerre and the Reiters.

.225m. × .150m.

The scene takes place in a forest. Above, to the left, the moon is seen partly hid by the clouds. In the foreground stand many men, one of whom holds a torch. Back of the smoke rising from the torch is a man upon a horse. Below, to the left, *E. van Muyden*.

1st state.—The smoke from the torch is almost entirely white.

2d state.—Curved lines are added in the smoke, especially in front of the horse's head and immediately above the torch, so that the smoke has now a grey appearance.

3d state.—The face of the man upon the horse is entirely shaded with diagonal lines.



220

**Battle Scene.**

.170m. × .130m.

Two horses are running toward the front. To the right, a tree. In the distance a battle is in progress. Below, to the left, *G. 1892 Ev. van Muyden 220*.

1st state.—The cloud above the hill on the left extends only to the little branch of the broken limb of the tree. The sky above the broken limb is white.

2d state.—The lines of the cloud are prolonged to the right beyond the broken portion of the limb. Cross-hatching is added in the shadow cast upon the ground by the two running horses.

3d state.—Clouds are added along the whole top of the plate, so that the sky above the broken limb is no longer entirely white.

The plate was published in the second state and subsequently retouched, making two published states.

221

**Illustration for "The Two Dianas," by Alexandre Dumas.  
Mary Stuart succoring Gabriel.**

.225m. × .150m.

Gabriel lies upon the floor, while Mary Stuart kneels beside him holding a candle in her right hand and resting her left hand upon his head. Below, to the left, *E. van Muyden*.

1st state.—Gabriel's sword is white in several places. Three impressions.

2d state.—The sword is entirely shaded.

222

**Illustration for "The Two Dianas," by Alexandre Dumas.  
The two German Reiters before Gabriel and  
Martin Guerre.**

.225m. × .150m.

The two reiters are standing in the foreground, one with back turned, the other turned toward the right. Gabriel and Martin Guerre are farther in the



background, one of them standing, the other seated. To the left, a window. To the right, a bed with curtains. Below, to the left, *Ev. van Muyden*.

1st state.—The top of the canopy over the bed is shaded with a few open lines, leaving it almost white. The reiter whose back is turned has no collar. The top of the table in front of the bed is white, excepting on the edge. Four impressions.

2d state.—The top of the canopy is completely shaded, and the reiter has a broad collar falling over his shoulders. Four impressions.

3d state.—The top of the table is shaded.

## 223

Illustration for "The Two Dianas," by Alexandre Dumas.

Arnauld cutting the cord by which Martin Guerre is suspended.

.225m. X .150m.

Martin Guerre hangs by the neck on a gallows, three upright beams of which are seen. Arnauld has climbed the beam farthest to the right, and is cutting the cord with his sword. In the distance, the spires and towers of a city are seen. The sky is in aquatint, leaving a white space close to the horizon. Below, to the left, *E. V. M.* very indistinctly written.

1st state.—The trousers of the hanged man are not cross-hatched in many parts.

2d state.—The trousers of the hanged man are entirely cross-hatched.

## 224

Reception given at Geneva by Mr. W. Favre on the occasion of the reunion of the Federal Society of Officers.

.210m. X .360m.

In the distance, Lake Leman and the mountains beyond. A line of cavalry, facing the front, is drawn up in the middle distance. Nearer the foreground, three cavalymen are running toward the right. In the foreground, to the



right and the left, spectators are standing in groups. Below, to the left, *Ev. van Muyden G*; to the right, *La Grange 31 Juillet 1892. Réunion des officiers.*

1st state.—The sky is done with dry-point, and the mountain beyond the lake is not cross-hatched. Three impressions.

2d state.—The sky is aquatinted, and the mountain is cross-hatched throughout, with the exception of one spot to the left of the large banner.

225

**Illustration for "The Two Dianas," by Alexandre Dumas.  
Arnauld confronted by Martin Guerre.**

.225m. × .150m.

The scene takes place in the cell of a prison. Arnauld is standing to the right, Martin Guerre, in the background facing the front. Four other men are seen in the background. Upon the wall of the cell, toward the middle of the plate, *E. v. M.*

1st state.—The foot of one of the men is seen back of Martin Guerre's wooden leg. On this foot, to the left of the wooden leg, is a white spot. The triangle in the corner of the room, at the top of the composition, is shaded with horizontal lines.

2d state.—The white spot upon the man's foot is shaded.

3d state.—The triangle in the corner of the room is cross-hatched.

226

**Illustration for "The Two Dianas," by Alexandre Dumas.  
Gabriel de Montgomery killing Henry II.  
in a tournament.**

.225m. × .150m.

Gabriel, clad in armour and mounted upon a horse running toward the left, holds his spear under his right arm. The point of his spear has pierced the head of Henry, who, clad in armour, is mounted upon a horse farther in the



background. To the right are spectators seated under a canopy. The distance to the left represents a street. Below, to the left, *Ev. van Muyden*.

1st state.—The sky in the distance is not shaded directly above the houses. The shadow under the canopy, back of the spectators, is shaded with perpendicular and horizontal lines, forming a cross-hatching.

2d state.—The sky is shaded back of the roofs of the houses, forming a background for the roofs; but the bit of sky seen under the canopy is still left white. The shadow under the canopy, back of the spectators, is cross-hatched with close diagonal lines running from right to left.

3d state.—The bit of sky under the canopy is shaded.

## 227

Illustration for "The Two Dianas," by Alexandre Dumas.  
Combat between la Renaudie and Pardaillan.

.225m. × .150m.

Both men are clad in armour and mounted upon horses, the one facing the front, the other facing the back. The scene takes place in a forest. Soldiers on every side, and in the distance, another man in armour upon a horse. Below, to the left, *Ev. van Muyden*.

1st state.—The smoke rising in two columns back of the two horsemen is almost white, and white sky is seen through the leaves of the trees in the upper left corner.

2d state.—A few lines are added to the smoke which is still almost white. Parallel diagonal lines running from left to right cover the space in the upper left corner where the white sky was previously seen.

3d state.—Curved lines are added in every part of the smoke, giving it a grey appearance.

## 228

Head of a Dog (Lurette).

.195m. × .150m.

Above, *Lurette*. Below, to the left, *Ev. van Muyden G. 1892*; to the right, *C. 228*.



229

**Swiss Dragoon leading his Horse.**

.190m. × .150m.

Above, to the right, *C. 229*. Below, to the left, *Ev. van Muyden P. 1892*.  
1st state.—The saddle-bag to the left of the horse's neck is shaded with perpendicular lines.

2d state.—Lines are added in the shadow upon the saddle-bag, forming a cross-hatching.

230

**Fight between Roman Bulls (No. 2).**

.325m. × .445m.

Below, to the left, *Evert van Muyden P. 1892*; to the right, 230 *C*.

1st state.—The mountains in the distance to the left are not cross-hatched, and there are no clouds in the sky above the open gate on the right at the edge of the plate.

2d state.—The mountains to the left are cross-hatched, and clouds are added in the sky above the gate.

Exhibition of *Aqua-fortistes belges*, 1893.

231

**Illustration for "The Regent's Daughter," by Alexandre  
Dumas. Gaston de Chanlay accompanying the  
carriage of Helène de Chaverny.**

.225m. × .150m.

The carriage is moving toward the front and left, the horses being only partly seen. Gaston is mounted upon a horse to the right. Behind him, another horseman. Helène is seen through the window of the carriage. There is snow upon the ground. Below, to the right, *Ev. van Muyden*.

1st state.—The front of the carriage, around the window back of the coachman, is only partly cross-hatched, and the face of Helène is shaded in part only.

2d state.—The front of the carriage is completely cross-hatched.

3d state.—The face of Helène is entirely shaded with fine perpendicular lines.



232

Illustration for "The Regent's Daughter," by Alexandre  
Dumas. Gaston driving Helène from the  
house of Noá.

.225m. × .150m.

He holds his sword in his right hand. A woman holds him by the arm. To the left, another woman and two men. To the right, a chair overturned. Below, to the right, *E. van Muyden*.

1st state.—A picture, representing a nude woman and a cupid, hangs upon the wall to the left. The background of this picture is unshaded in many parts.

2d state.—The background of the picture is shaded excepting a spot left white to the right of the cupid, and a spot at the bottom near the frame.

3d state.—The spot to the right of the cupid is shaded.

4th state.—The woman in the picture is no longer entirely nude.

233

Illustration for "The Regent's Daughter," by Alexandre  
Dumas. Gaston and Helène enter the Bastille.

.225m. × .150m.

They stand with arms clasped around each other. Behind them is a bare wall and a window with iron bars. Through the window buildings are seen. To the right stands a table. Below, to the left, *E. van Muyden*.

1st state.—The sky, seen through the window, is not shaded above the upper horizontal bar.

2d state.—The sky is shaded to the top of the window.

3d state.—In the previous state, the shadow upon the floor by the wall, between Gaston's left leg and the table, is entirely cross-hatched. The shadow is now widened with many fine horizontal lines, which are not cross-hatched.



234

**Letter-head for the Artist,—A Tiger.**

.300m. × .140m.

Dimensions of etched part, .070m. × .067m.

The subject represents a tiger, with open mouth, lying down and holding a scroll upon which is written *9 Quai Voltaire*. Back of tiger, an open book and artist's materials. Below the tiger, *E. van Muyden*. Above, to the left, *P. 1892* and *234 C*.

The first two impressions have *Paris le— 18—* at the right of the plate. This inscription was effaced after the second impression.

235

**Letter-head for the Artist,—A Cupid.**

.190m. × .140m.

The subject, in the left upper corner of the plate, represents a cupid seated upon a branch. Doves are flying, or perched upon the branch, and one of them is eating from the hands of the cupid. Signed *E. v. M.*

236

**Letter-head for Mr. Charles Topffer.**

.225m. × .150m.

The subject, etched in the upper left corner of the plate, represents a house with an iron fence and a gate. A man is about to enter the gate. On the wall of the house, *3 Cour de Rohan 1892*. Below, to the left, *E. van Muyden*.

1st state.—At the extreme right of the composition are three windows, one above the other. These are only just begun, the middle window having its top and left side partly finished, while the lowest window has only two lines indicating its upper left corner.

2d state.—The windows are finished, the lowest of the three having six panes of glass.



237

**Sketch of a Young Italian Woman.**

.160m. × .120m.

She is seated and turned toward the left, her head bent slightly forward, and holding a flower in her left hand. Above, to the left, *Rome 1883 C. 237*. Below, to the left, *P. 1892 E. van Muyden*.

1st state.—Before the signature at the bottom or the lettering at the top. The woman's back is shaded with a few parallel lines nearly horizontal, and the shadow above her hand is indicated by a few irregular lines.

2d state.—*Rome 1883 C. 237* and *P. 1892 E. van Muyden* are added.

3d state.—Diagonal lines crossing the horizontal lines are added upon the back of the woman, and the shadow above her hand is cross-hatched with regular lines.

238

**Illustration for "Le Chevalier d'Harmental," by Alexandre Dumas. The Triple Duel (No. 1).**

.225m. × .150m.

Six men are fencing in pairs. In the distance are trees, and back of these houses are seen. Below, to the left, *E. van Muyden*.

1st state.—Two spires are seen in the distance close to the left marginal line. These are not cross-hatched.

2d state.—The two spires are partly cross-hatched.

This plate was not used in the illustration of the book, No. 238 (a) having been etched in its place.

In the present plate there is a hat lying upon the ground in the right lower corner of the composition. In No. 238 (a) a coat lies under the hat.

The plate is destroyed.

238 (a)

**Illustration for "Le Chevalier d'Harmental," by Alexandre Dumas. The Triple Duel (No. 2).\***

.225m. × .110m.

Six men are fencing in pairs. In the distance are trees denuded of leaves, and back of these houses are seen. Below, to the left, *E. van Muyden*.

\* See No. 238.



1st state.—The subject is lightly sketched. The trees are unfinished, the houses unshaded, and the sky white.

2d state.—The trees are finished, the houses shaded, and clouds are added in the sky, but a stone in the lower left corner of the composition immediately above the signature of the artist is still left almost white.

3d state.—The stone is entirely shaded.

4th state.—In the previous states a white space extends down the front of the right boot of the man on the right nearest the front. The man's boot is now entirely shaded.

## 239

**Illustration for "Le Chevalier d'Harmental," by Alexandre Dumas. Harmental upon his knees before Barthilde.**

.225m. × .150m.

Harmental, upon his knees facing the left, holds Barthilde's hands in his. She stands facing the right. In the foreground a greyhound is looking up at her. The background is the wall of a room upon which hang several pictures. In the corner of the room stands a shrine. Below, to the left, *E. van Muyden*.

1st state.—The two walls of the room are of the same tone.

2d state.—The wall on the right is much darker than the wall on the left, but the molding at the bottom is not yet cross-hatched.

3d state.—The molding at the bottom of the right wall is cross-hatched, and the curtain hanging at the left of the composition now extends nearly to the top, and crosses the picture farthest to the left. A table upon which was a vase of flowers, and which stood against the wall back of the woman, is now removed, together with the vase.

4th state.—A chair takes the place of the table. This is not the chair at the extreme left of the composition, but one whose back is seen behind the woman's skirt.

## 240

**Illustration for "Le Chevalier d'Harmental," by Alexandre Dumas. The King and the Regent.**

.225m. × .150m.

The king, a boy, stands to the left shaking the hand of the regent, who stands to the right. An attendant stands behind the king, and a priest is



seated in the background to the right. Below, to the left, under a toy horse and soldier, *E. van Muyden*.

1st state.—Touching the marginal line is a shadow upon the wall to the right of the priest. This shadow is not cross-hatched.

2d state.—The shadow is cross-hatched, and another shadow is added upon the wall at a level with the priest's head. This second shadow is broken in two by a white space formed by a failure in the biting of the acid.

3d state.—The white space which cut the shadow in two is no longer seen.

## 241

**Illustration for "Vicomte de Bragelonne," by Alexandre Dumas. D'Artagnan emptying the money-bags before Planchet.**

.225m. × .150m.

The two men are standing in a room, the floor of which is strewn with coins. D'Artagnan holds in his hands a bag out of which he is pouring money, while Planchet stands with arms raised in amazement. Below, to the left, *E. van Muyden*.

This plate was not used in the illustration of the book.

1st state.—The plate is very light throughout. The wall in the background is not cross-hatched, excepting in parts of the shadows cast by the two men. Planchet's apron is nearly white.

2d state.—All the shadows are made quite dark. The greater part of the wall, as well as the upper part of the door, is cross-hatched, and the shadows cast upon the wall by the two men are entirely cross-hatched. Planchet's apron is almost entirely shaded.

The plate is destroyed.

## 242

**Army on the March.**

.300m. × .430m.

A body of dragoons of the time of Frederick the Great is advancing toward the front and making a turn to the left. Infantry, cavalry, and artillery in the



distance. Toward the right, in the distance, a burning village. Below, to the left, *P. 1892 Ev. van Muyden*.

1st state.—The sky is in aquatint, covered with little dots toward the middle. Three impressions.

2d state.—The sky is covered with dry-point lines, and work is added in every part of the plate. Two impressions.

3d state.—To the right of the village a wood, which in the previous states extended part way up the hill only, now extends to the top of the hill. Three impressions.

4th state.—In the lower margin of the plate a sword serves for a remarque.

Slight changes were made in the sky toward the right during the printing of the 3d state, one impression only being taken with these changes, which are too slight to constitute a state.

## 243

Illustration for "Vicomte de Bragelonne," by Alexandre Dumas. Card-playing at Mazarin's.

.225m. × .150m.

Mazarin lies in bed to the left watching the three Queens and Louis XIV. playing at cards. Three courtiers stand behind the chair of the king, and a fourth courtier stands in the foreground to the right. Below, to the left, *E. van Muyden*.

1st state.—The back of the chair in which the Queen, with her back turned, is seated, is shaded with horizontal lines, crossed by a few perpendicular lines. Two impressions.

2d state.—The back of the chair is entirely cross-hatched with lines close together, and the covering hanging over the side of the bed has little irregular lines indicating a pattern.

## 244

Illustration for "Vicomte de Bragelonne," by Alexandre Dumas. D'Artagnan calling the Musketeers.

.225m. × .150m.

He stands, with sword raised, in the window of a house. In the street below a crowd of men are engaged in a fierce fight. Below, to the left, *E. van Muyden*.



1st state.—The upper part of the house, resting upon two Doric columns, projects over the street. The shadow cast by this part of the house upon the wall below between the columns is not cross-hatched.

2d state.—The shadow is closely cross-hatched throughout.

245

**Portrait of the Artist, with head resting on his hand.**

.120m. × .080m.

Facing the front, his head resting upon his left hand. Below, to the left, *E. van Muyden 1892*; to the right, 245.

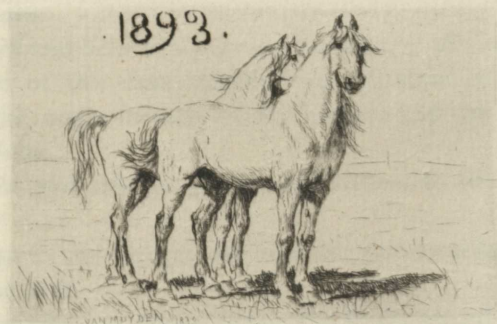
1st state.—The shadow upon the forehead cast by the third and fourth fingers is not sharp upon the edge, the oblique lines being prolonged so that they stand out singly about .001m. beyond the shadow.

2d state.—The shadow is now sharp, lines having been added to mark the edge. Some of the oblique lines still project a trifle, but not to the distance of .001m., nor do they project the whole length of the shadow as in the previous state.

3d state.—A shadow formed by close, straight lines, cross-hatched, covers the entire upper part of the forehead and the upper parts of the first and middle finger. A shadow falls upon the right side of the collar, leaving a white space at the point. In the previous states the edge of this shadow was not straight, being broken in the middle. The edge of the shadow is now straight.

4th state.—The edge of the shadow is again broken, work being added to the left.





246

Illustration for "Vicomte de Bragelonne," by Alexander  
Dumas. Raoul throwing de Wardes over a fence.

.225m. × .150m.

Raoul, having seized de Wardes by the neck and waist, is in the act of throwing him over a fence. Another man stands to the right in the foreground. In the distance are houses, tents, and the wall of a city. Below, to the left, *E. van Muyden*.

1st state.—The roof and side of the house farthest to the left are not cross-hatched. The sword of the man standing to the right in the foreground crosses his coat at the angle formed by the bottom and the right side of the coat. Four impressions.

2d state.—The roof and side of the house farthest to the left are entirely cross-hatched.

3d state.—The man in the foreground now has two swords, another having been added above the first.

4th state.—Short marks are drawn across the lower sword as if to efface it.

5th state.—The lower sword is almost effaced, being now only a faint black mark giving the appearance of a shadow cast by the upper sword.

247

Portrait of the Artist, in an oval.

.240m. × .150m.

To the left, *E. van Muyden Paris 1893 C. 247*.

Etched upon the copper directly from nature.

1st state.—There is very little modeling in the face, which is nearly white. On the left the collar is shaded close to the neck with perpendicular lines crossed by half a dozen other lines. On the right the collar is not entirely shaded.

2d state.—More modeling in the face. The collar is completely shaded on the right; while on the left it is cross-hatched, leaving a line of white next to the coat.

3d state.—Roulette work is added in the background within the oval, forming a deep shadow back of the head, extending diagonally from the right



upper part of the oval to the left lower part near the shoulder, and ending on the left below the level of the mouth.

4th state.—The shadow is raised on the left by additional roulette work, and ends at the edge of the oval nearly on a level with the eyes.

248

### Portrait of the Artist's Mother.

.300m. × .235m.

She is seated in an arm-chair and turned toward the right, her head facing almost toward the front. Her hands are clasped in her lap. To the right a table, on which is a basket. Below, to the left, (*Genève 1893*). *Evert van Muyden J. 1893 Paris.*

1st state.—The corner of the room is marked by a broken perpendicular line, but aside from this there is no work upon the wall between the table and the back of the chair. There is no roulette work.

2d state.—Scattered lines are added upon the wall between the table and the back of the chair. There is roulette work in the shadow cast by the head upon the back of the chair, and in the shadows under the shawl, but none in the fur trimming around the neck, though there is some in the trimming near the waist.

3d state.—Roulette work is added in the fur trimming near the neck.

The plate is still unfinished.

*de Huitema 1894 894*

249

### Cavalry going to the Battle-field.

.300m. × .430m.

Below, to the left, 249 C. *Evert van Muyden Paris 1893.*

1st state.—The clouds are shaded with horizontal lines only. Three impressions.

2d state.—The clouds are shaded with lines crossing the horizontal lines, forming a cross-hatching.



250

Illustration for "Vicomte de Bragelonne," by Alexandre  
Dumas. After the Duel.

.225m. × .150m.

Buckingham stands upon the rocks, holding de Wardes, who has been wounded. In the distance the sea and some men in a boat. Below, to the left, *E. van Muyden*.

1st state.—The blade of de Warde's sword, which has fallen upon the ground, is white.

2d state.—The blade of the sword is shaded.

251

Illustration for "Vicomte de Bragelonne," by Alexandre  
Dumas. Porthos at the Tailor's.

.225m. × .150m.

He stands with arms raised and legs wide apart, while three men are arranging his clothes. Another man stands to the left near a long mirror. The shoulder of a fifth man is seen to the right. Below, to the left, *E. van Muyden*.

1st state.—Above the mirror is seen an open door, on the panel of which is a coat-of-arms. The upper right corner of this panel, above the coat-of-arms, is not cross-hatched.

2d state.—The panel of the door is entirely cross-hatched above the coat-of-arms.

252

Illustration for "Vicomte de Bragelonne," by Alexandre  
Dumas. Aramis and Fouquet.

.225m. × .150m.

They stand, the one to the left, with hands clenched, the other to the right making a step forward and holding out his hands. A curtain hangs to the left; back of the curtain, a large column. In the background is the wall of a room and part of a fireplace. Below, to the left, *E. van Muyden*.

1st state.—A shadow falls upon the carpet and covers all the foreground



from the right of the plate to the name of the artist. This shadow is not cross-hatched.

2d state.—The shadow is entirely cross-hatched with lines running obliquely downward from left to right.

3d state.—The shadow extends over the name of the artist. The picture upon the wall, which was previously without cross-hatching in places, is now cross-hatched over its whole surface.

253

### Tigress and Cubs.

.300m. × .400m.

Below, to the left, *Ev. van Muyden P. 1893* and *253 du Cat.*

1st state.—The stripes upon the breast of the tigress form a kind of triangle immediately above her right paw. The space within this triangle is shaded with irregular open lines, showing much white between them. Four impressions.

2d state.—The triangle is completely shaded with regular parallel lines, almost perpendicular, extending down to the paw.

3d state.—In the extreme right upper corner of the plate a space is formed in the sky by the intersection of the marginal line, the trees in the distance, and one of the bamboo stalks. This space, which was white in the previous states, is now covered with perpendicular lines.

254

### Various Animals.

.425m. × .340m.

Below, to the left, *Evert van Muyden P. 1893*; to the right, *C. 254*.

1st state.—The background behind the cock, in the right lower corner of the plate, above the head of a tiger, is shaded with nearly perpendicular lines.

2d state.—The shadow back of the cock is cross-hatched.



255

**Lions devouring a Buffalo.***(After a photograph of a painting by Friese.)*

.300m. × .420m.

One of the lions is standing back of the buffalo, the other is lying in front. Bamboos rise to the top of the plate on the right. Below, to the left, *Ev. van Muyden sc.*

The plate is the property of Mr. George Barrie, of Philadelphia.

1st state.—A few lines in the sky scarcely indicate a background, and there is no indication of clouds between the bamboos. Four impressions.

2d state.—A background of grass is partly indicated to the left. Above this some ten horizontal lines indicate clouds, and other clouds are indicated by a few horizontal lines between the bamboos.

3d state.—Slight changes in the modeling of the animals.

4th state.—The horizontal lines indicating clouds, above the grass on the left, are increased to more than fifty, extending almost to the top marginal line.

5th state.—Horizontal lines are added in the sky above the head of the standing lion.

6th state.—A small portrait of the artist is sketched in the lower margin of the plate on the left.

7th state.—The portrait is effaced, and another portrait sketched to the right, in the lower margin.

256

**Illustration for "Olympe de Clèves," by Alexandre Dumas.**

**Bannière reciting the rôle of Herod in the foyer  
of the theatre.**

.225m. × .150m.

He stands to the right, dressed in the costume of a priest. In the background are actors dressed in various costumes. Below, to the left, *E. van Muyden.*

1st state.—The box in the foreground to the left, upon which the name of the artist is written, is shaded with perpendicular lines.

2d state.—The box is entirely cross-hatched above the name of the artist.



257

Illustration for "Olympe de Clèves," by Alexandre Dumas.  
Arrest of Bannière at the house of Olympe.

.225m. × .150m.

Bannière stands to the right, and beside him Olympe, grasping his right arm in her hands. To the left are three men, one of whom points his finger at Bannière. Below, to the right, *E. van Muyden*.

1st state.—The arm of the chair on the right in the foreground casts no shadow.

2d state.—A shadow is cast by the arm upon the seat of the chair.

3d state.—Cross-hatching is added upon the floor between Bannière's right foot and Olympe's right foot.

258

Illustration for "Olympe de Clèves," by Alexandre Dumas.  
Bannière leading the mob to the door of the  
Comédie Française.

.225m. × .150m.

The mob is attempting to force its way through the door of the theatre which soldiers are defending. In the background are seen the wall of the theatre, a doorway, and a grated window. In the foreground a dog is barking. Below, to the left, *E. van Muyden*.

1st state.—The wall in the background is cross-hatched with perpendicular and horizontal lines.

2d state.—Oblique lines are added close together upon the wall. These radiate from the lamp which hangs above the heads of the mob.

3d state.—A number of diagonal lines running from left to right are added upon the wall to the right of the window, and immediately above the hat which one of the men is holding up.

259

Portrait of M. de Coulon of Neuchâtel.

.225m. × .170m.

Below, to the left, *Ev. van Muyden Paris 1893*; to the right, 259 C.

Etched after various photographs.



1st state.—There are no shadows upon the shirt-front, except below the tie. The right hand is not completely shaded. Three impressions.

2d state.—Shadows are added upon the shirt-front, and there are little marks indicating studs. The right hand is entirely shaded. The white light upon the right eye-ball extends across the top of the eye-ball, and is cut in the middle by a small line. There is a white spot upon the inside of the top of the ear. Three impressions.

3d state.—The white light upon the right eye-ball is reduced to a small dot, and the upper portion of the ear is entirely shaded. The shadow below the under lip does not extend toward the right to the left corner of the mouth, but is under the middle of the lip only. A part of the under lip in the left corner of the mouth is not perfectly bitten. Three impressions.

4th state.—The shadow of the under lip is extended toward the right to the left corner of the mouth, covering the white spot caused by imperfect biting. The shadow is not so strong to the right as directly under the middle of the lip. An accidental scratch crosses the forehead from top to bottom. Four impressions.

5th state.—The white spot upon the eye-ball is shaded, and the accidental line upon the forehead is removed.

260

### Lioness surprising a Buffalo.

.100m. × .140m.

To the left, *E. van Muyden P. 1893*; to the right, 260 *C*.

1st state.—The shadow cast by the trees upon the ground back of the buffalo is etched with small parallel lines. Three impressions.

2d state.—The shadow is cross-hatched throughout with long lines.

261

### Squadron of Swiss Dragoons.

.120m. × .160m.

Below, to the left, *E. van Muyden P. 1893*; to the right, 261 *C*.

1st state.—The forward saddle-bag upon the horse on the left end of the first line (nearest the right of the plate) is fully shaded.

2d state.—The saddle-bag has a light spot upon it taken out with the scraper.



262

**Horseman attacked by a Lion.**

.160m. × .195m.

Below, to the right, *P. 1893 E. van Muyden*; to the left, 262 *C.*

1st state.—Clouds fill the sky, but there is very little cross-hatching in them between the horse's neck and the right edge of the plate. The ground in the distance to the right is unshaded in many places. Three impressions.

2d state.—Excepting near the horizon, the sky is entirely cross-hatched from the horse's neck to the edge of the plate. The ground in the distance to the right is completely shaded to the horizon, with the exception of a spot immediately to the right of the horse's right knee.

3d state.—The clouds are removed, and rocks extend entirely across the plate back of the horseman.

263

**Illustration for "Olympe de Clèves," by Alexandre Dumas.  
Blind-man's-buff at Rambouillet.**

.225m. × .150m.

There are three men and two women in the composition. One of the men is blindfolded, and holds out his hand at one of the women, who is making toward the left to escape him. Below, to the left, *E. van Muyden*.

1st state.—Four large mirrors are seen upon the walls of the room. The upper parts of the second and third mirrors from the left are not shaded.

2d state.—The upper part of the glass of the second mirror is shaded, and the third mirror is shaded at the top inside the enclosure formed by the fancy design.

3d state.—The mirror farthest to the left has two horizontal lines across its face to indicate panes of glass like those seen in the third mirror.

264

**Illustration for "Olympe de Clèves," by Alexandre Dumas.  
Bannière, in prison at Charenton, recognizes  
Champmesle.**

.225m. × .150m.

Bannière thrusts his face through the grating of his cell, while he grips the bars with his hands. Champmesle stands to the right in the robes of a priest.



Behind him, the jailer holding a bunch of keys. Below, to the left, *E. van Muyden*.

1st state.—The shadows cast upon the ground by Champmesle and the jailer are not cross-hatched; but there is cross-hatching in the jailer's shadow on the wall.

2d state.—Cross-hatching is added in Champmesle's shadow, and there is cross-hatching over the artist's signature.

3d state.—The shadow cast upon the ground by the jailer is cross-hatched.

## 265

**Illustration for "Olympe de Clèves," by Alexandre Dumas.  
Olympe arrives at the place of Bannière's execution  
with the letter of pardon.**

.225m. × .150m.

She faints as she holds out the letter. Several men step forward to catch her as she falls. To the right are soldiers holding their guns in readiness for the execution. In the background is a high stone wall behind which houses are seen. Below, to the left, *Ev. van Muyden*.

1st state.—The side of the house which rises to the top of the composition on the right is shaded with perpendicular lines.

2d state.—The side of the house is entirely cross-hatched.

## 266

**Mare and Donkey ("Old Servants").**

.075m. × .110m.

A white mare faces the right, and under her neck a donkey stands facing the front. Below, to the left, *E. van Muyden*; and on the gate-post, 266 C.

1st state.—Two houses are seen beyond the wall. The roof of the smaller house is not shaded. A tree, rising to the top of the plate, is seen above the gate. Between this tree and the gate a few little lines indicate other trees.

2d state.—The roof of the smaller house is shaded, and the trees over the gate are finished. Clouds are added in the sky over the smaller house.

3d state.—There are slight changes in the modeling of the mare, lines being added back of the shoulder, where there was very little shading previously.



267

**Lion and Lioness, seated.**

.120m. × .080m.

Below, to the left, *P. 1893 Ev. van Muyden 267 C.* In the lower margin the head of a deer.

1st state.—The rock which rises to the top of the plate on the left is indicated in outline only. The ground in the distance is indicated only as high as the head of the lioness.

2d state.—The rock is partly shaded. Horizontal lines are added to the right and left of the lion, raising the line of the horizon above the head of the lioness.

3d state.—(Published in the present catalogue.) The changes are very slight. The high light under the left eye of the lion, which in the previous states extended to the nose, now extends under the eye only.

268

**Portrait of the Artist, for the Catalogue.**

.120m. × .090m.

Below, to the left, *Evert van Muyden 1893, Paris Q. V.*; to the right, *C. 268 Portrait gravé pour le Catalogue.*

The plate was etched expressly for the present catalogue.

1st state.—There is no shadow upon the right cheek under the cheek-bone, the points of the collar are white, and the nearer side of the collar is shaded with a few parallel lines only. Eight impressions.

2d state.—A shadow is added upon the cheek, under the cheek-bone, extending from the ear almost to the point of the mustache. Unique.

3d state.—The nearer side of the collar is cross-hatched close to the scarf.

4th state.—Both points of the collar are entirely shaded.

**Ten Head-pieces for the present Catalogue.**

269

**Two Stallions.**

.050m. × .070m.

Turned toward the right. Below, to the left, *Ev. van Muyden 1893.* At the top, *1893.*

1st state.—Before the date at the top. Eight impressions.

2d state.—As described.





270

**Lion, lying down.**

.050m. × .070m.

Below, to the left, *Ev. van Muyden* 1893. At the top, 1875-1884.

1st state.—Before the dates at the top. Eight impressions.

2d state.—As described.

271

**Two Monkeys.**

.050m. × .070m.

Below, to the left, *Evert van Muyden P.* 1893. At the top, 1885.

1st state.—Before the date at the top. Eight impressions.

2d state.—As described.

272

**Tigress, lying down.**

.050m. × .070m.

Facing the left. Below, to the left, *Ev. van Muyden* 1893. At the top, 1886.

1st state.—Before the date at the top. Eight impressions.

2d state.—As described.

273

**A Young Elephant.**

.050m. × .070m.

Walking toward the left. Below, to the left, *Ev. van Muyden* 1893. At the top, 1887.

1st state.—Before the date at the top. Eight impressions.

2d state.—As described.

274

**Lioness, lying down.**

.050m. × .070m.

Turned toward the right. Below, to the left, *Evert van Muyden P. 1893.*  
At the top, 1888.

1st state.— Before the date at the top. Eight impressions.

2d state.— As described.

275

**A Roman Ox.**

.050m. × .070m.

Lying down, facing the left. Below, to the left, *Evert van Muyden P. 1893.*  
At the top, 1889.

1st state.— Before the date at the top. Eight impressions.

2d state.— As described.

276

**Two Antelopes.**

.050m. × .070m.

Lying down, turned toward the left. Below, to the left, *Evert van Muyden P. 1893.* At the top, 1890.

1st state.— Before the date at the top. Eight impressions.

2d state.— As described.

277

**Tiger, walking.**

.050m. × .070m.

Facing the left. Below, to the left, *Evert van Muyden P. 1893.* At the top, 1891.

1st state.— Before the date at the top. Eight impressions.

2d state.— As described.



278

**A Cat, asleep.**

.050m. × .070m.

Below, to the left, *Evert van Muyden P. 1893*. At the top, 1892.

1st state.— Before the date at the top. Eight impressions.

2d state.— As described.

279

**Illustration for "Joseph Balsamo," by Alexandre Dumas.  
Louis XV. dining with the Duchess du Barry.**

.225m. × .150m.

The King is seated at a table. He holds a paper in his left hand, and his head is seen in profile turned toward the Duchess, who is seated on his right. Another woman sits at the opposite side of the table. Back of the King, a piece of tapestry, representing a landscape in which are seen a man and a woman, is set into a panel of the wall. Below, to the left, *E. van Muyden*.

1st state.—The sky and shadows in the tapestry are shaded with perpendicular lines only. The space upon the wall between the shoulder of the Duchess and the candlestick standing upon the table is shaded with perpendicular lines only. Three impressions.

2d state.—The sky and shadows in the tapestry are cross-hatched. Three impressions.

3d state.—The space upon the wall between the Duchess's shoulder and the candlestick is partly cross-hatched. Three impressions.

4th state.—The shadow cast upon the floor by the table is extended farther to the right of the right leg of the table, so that it is now continuous from the leg of the table to the leg of the chair upon which the King is seated.

280

**Illustration for "Joseph Balsamo," by Alexandre Dumas.  
Roadway in the Forest of Marly.**

.225m. × .150m.

Many carriages of the royal retinue, with coachmen and footmen in livery, are seen going toward the back. Tall trees rise to the top of the plate on the right in the background. Below, to the left, *E. van Muyden*.



1st state.—The back of the carriage, in the foreground to the left, is only partly cross-hatched below the coats of the footmen. The top of the carriage, in the foreground to the right, is only partly shaded; and the panel of the door of the same carriage is not shaded, being left white save for a coat-of-arms. Three impressions.

2d state.—The back of the carriage on the left is entirely cross-hatched from the coats of the footmen to the platform upon which they are standing. Three impressions.

3d state.—The top of the carriage on the right is entirely shaded, and the panel of the door is shaded with some twenty open perpendicular lines above and below the coat-of-arms. Three impressions.

4th state.—The panel of the door is entirely shaded with close perpendicular lines completely surrounding the coat-of-arms.

281

**Illustration for "Joseph Balsamo," by Alexandre Dumas.  
Balsamo and Lorenza in the Laboratory.**

.225m. × .150m.

Balsamo is holding Lorenza's left hand. In the background to the right a curtain hangs upon the wall, and back of this are seen books. To the left is a range upon which stand various apparatus for chemical experiment. Below, to the left, *E. van Muyden*.

1st state.—The left hands of Balsamo and Lorenza are white in parts, and the door of the range is shaded with perpendicular lines only. Three impressions.

2d state.—The left hands of Balsamo and Lorenza are entirely in shadow, but a small white spot is still left upon the bracelet encircling Lorenza's left wrist. Three impressions.

3d state.—The upper part of the door of the range is cross-hatched. Three impressions.

4th state.—The spot upon the bracelet is shaded, but is left lighter than the rest of the bracelet.



282

Illustration for "Joseph Balsamo," by Alexandre Dumas.  
Portrait of Andrée de Taverney (No. 1).

.225m. × .150m.

She faces the front. The portrait, a bust only, is etched in an oval (.084m. × .064m.). Below, within the oval, *E. van Muyden*.

This plate was not used in the illustration of the book, but was replaced by No. 285, which was etched in its stead.

1st state.—The shadow upon the right cheek does not reach to the mouth, the upper lip is not shaded, and the background does not fill the oval. Three impressions.

2d state.—The shadow upon the cheek is extended to the corner of the mouth. Three impressions.

3d state.—A light shadow is added upon the right side of the upper lip. Three impressions.

4th state.—The shadow upon the upper lip is almost entirely removed, and the background now fills the oval completely. Three impressions.

5th state.—Perpendicular lines are added in the shadow upon the upper part of the right arm, immediately below the upper row of lace at the edge of the arm next to the background. Four impressions.

The plate is destroyed.

283

Portrait of Leverdays.

.120m. × .080m.

Seen in profile facing the right. He has a full beard. Below, to the left, *E. van Muyden P. 1893*.

The plate was etched for a frontispiece for Leverday's *Nouvelle Organisation de la République*, published by Georges Carré, Paris.

1st state.—The collar of the coat is shaded at the top only, over the right shoulder. The shadow forming a background to the left of the head is composed of half a dozen lines immediately above the shoulder. Three impressions.

2d state.—The collar is entirely shaded, and there is light shading upon the lapel, to the right of the buttonhole. The background on the left is extended to the back of the head.



284

**Lion on a Mountain.**

.215m. × .305m.

The lion is seated to the left, facing the right. In the distance are mountains partly in shadow. Below, in the valley, a river. The space between the river and the mountain, on which the lion is seated, is almost entirely covered with a dense mass of trees. Below, to the left, *Evert van Muyden* P. 1893, to the right, 284 C.

1st state.—The trees between the river and the mountain in the foreground are not in one mass, a clump of trees in the distance being separated from the main mass, which is at the right of the plate. Four impressions.

2d state.—As described.

285

**Illustration for "Joseph Balsamo," by Alexandre Dumas.  
Portrait of Andrée de Taverney (No. 2).**

.225m. × .150m.

A full-length portrait, turned toward the right, the head facing the front. She holds a fan in her left hand. The background is the wall of a room, with an indication of a mirror behind the figure. Below, to the left, *E. van Muyden*.

1st state.—The mirror is not indicated. Two impressions.

2d state.—The mirror is indicated, its lower part being shaded with a few perpendicular lines, which do not rise on the left so high as the shoulder. Three impressions.

3d state.—Other perpendicular lines are added, raising the shadow upon the mirror to a level with the head; and horizontal lines are added upon the mirror at a level with the shoulders.

286

**Illustration for "Joseph Balsamo," by Alexandre Dumas.  
The Last Interview.**

.225m. × .150m.

Philippe de Taverney stands facing the right in the foreground; the Dauphine, facing the front, is picking flowers from a bush on the right. A



tree rises to the top of the plate on the left. To the right, an urn stands upon a pedestal. In the distance are trees and a pond. Below, to the left, *E. van Muyden*.

1st state.—The sky is almost white, a few scattered lines being the only indication of clouds; but none of these lines appear in the space between the urn and the trees in the distance. Two impressions.

2d state.—A few scattered lines are added in the sky, between the urn and the trees in the distance. Clouds are added in various parts of the sky, but a white space is left in the upper right corner of the composition. Here the clouds do not meet the top marginal line. Three impressions.

3d state.—The right upper corner of the sky is entirely shaded, so that there is now no white space between the clouds and the top marginal line.

4th state.—The head of the Dauphine is taken out and reëtched, being now erect instead of bent downward as in the previous states.

287

**Illustration for "Jasper Carrew," by Charles Lever.  
Death of Walter Carrew.**

.230m. × .155m.

On the left, Carrew has fallen into the arms of a man who is supporting him. On the right, a table, behind which are three judges, one of them seated, the others standing. In the background, a gallery, from which spectators are watching the trial. A picture of the Crucifixion hangs upon the wall to the right. Below, to the right, *E. van Muyden*.

1st state.—The picture of the Crucifixion is not entirely shaded. The wall of the room is left almost white between the picture and the door, nor is the wall entirely shaded above the door.

2d state.—The picture is entirely shaded.

3d state.—The wall is entirely shaded above the door, and almost entirely shaded between the door and the picture.

4th state.—In the two previous states the wall between the bayonet of the soldier and the head of the man who is supporting Carrew is not cross-hatched, excepting with three horizontal lines. This part of the wall is now cross-hatched with several horizontal lines which cross the bayonet.

NOTE.—The edition of Lever's works for which van Muyden's illustrations were done is published by Little, Brown & Co., Boston.



288

Illustration for "Maurice Tiernay," by Charles Lever.

The Donkey of the Vivandière running through  
the Camp.

.230m. × .155m.

The donkey, with a firebrand fastened to his tail, is running through the camp. Soldiers stand laughing on all sides. In the foreground are four soldiers, one of whom is seated on the ground. Near them, a dog. To the right, near the donkey, a horse is kicking. Behind him are other horses. Below, to the left, *E. van Muyden*.

1st state.—There is a cloud at the left of the plate, touching the marginal line. Between this cloud and the smoke from the firebrand, there is a wide space of about .010m. To the left of the donkey a hat lies upon the ground, and in front of the hat there is a shadow which reaches to the hat only.

2d state.—The cloud is enlarged by diagonal lines added below it, and now reaches almost to the smoke.

3d state.—The shadow on the ground is extended, so that the hat now lies within the shadow.

289

Portrait of Prof. Carl Vogt (No. 1).

.330m. × .230m.

A full-length portrait. He is seated in a chair, smoking a pipe. Below, to the left, *Evert van Muyden G. 1893*; to the right, *Prof. Carl Vogt and C. 289*.

The plate was etched from a drawing done by the artist at St. Gingolph, Switzerland, July 21, 1893. The artist, not being satisfied with the likeness, etched No. 294 in its place.

1st state.—In the middle of the lower margin, *Prof. Carl Vogt* almost effaced. The other lettering as described. There is a shadow behind the head and shoulders, but excepting this shadow, the upper part of the plate has no background. Two impressions.

2d state.—*Prof. Carl Vogt* in the middle of the lower margin is now effaced. The background rises to the top of the plate, but a white space is left in the upper right corner. Unique.

3d state.—The white space in the upper right corner is shaded. Two impressions.

4th state.—The background is cross-hatched between the legs of the chair.



290

Illustration for "Maurice Tiernay," by Charles Lever.  
The Guillotine.

.230m. × .155m.

A woman stands upon the platform of the guillotine. A boy kneels in front of her, and behind her stands the executioner. Heads of men and women are seen in the foreground. In the distance, behind the platform, is a crowd of men and women. Farther in the distance houses are seen. Below, to the left, *E. van Muyden*.

1st state.—The side of the house back of the executioner, and the sides of the house on the left, with a chimney and a window rising from the roof, are not cross-hatched.

2d state.—The side of the house back of the executioner is cross-hatched. Of the house on the left, with a chimney and a window rising from the roof, the side toward the front is cross-hatched, but the gable side is not cross-hatched.

3d state.—The gable side of the house on the left is cross-hatched.

291

The House of Mr. Martin at Geneva.

.195m. × .275m.

The main part of the house is square, with a pointed roof. Adjoining the main part is another part also with a pointed roof. In this second part there are three windows, one above the other. There are three windows in the roof of the main part, and below these three other windows. A small piazza with an awning projects from the front of the house. Below, to the left, *G. Ev. van Muyden 1893*.

The plate was etched for Mr. Charles Martin, a clergyman of Geneva.

1st state.—The shadow upon the house in the distance to the left is shaded with perpendicular lines only. The hill in the distance to the right is not fully shaded. The wall of the main house, to the left of the shadow cast by the awning, is almost white in the upper part, being shaded with a few perpendicular lines only. The cloud in the upper left corner of the plate is not cross-hatched.

2d state.—The hill on the right is entirely shaded, and the shadow upon



the house in the distance to the left is cross-hatched back of the man and horse, but is not cross-hatched on the left between the trees.

3d state.—The shadow upon the house in the distance to the left is partly cross-hatched on the left between the trees.

4th state.—The wall of the main house is entirely shaded to the left of the shadow cast by the awning.

5th state.—The cloud in the upper left corner is entirely cross-hatched. The right blind of the highest window of the three windows placed one above the other casts a triangular shadow upon the wall below the blind.

6th state.—The triangular shadow cast by the blind is enlarged so as to reach to the left blind.

## 292

**Illustration for "Jasper Carrew," by Charles Lever. Carrew pursued by the new owners of his father's château.**

.230m. × .155m.

Carrew is running toward the front, his right arm extended and his hair flying. To the left, a wood. In the foreground, grass and stumps and branches of trees. In the distance a horseman and dogs are coming over a slight elevation of ground. The sky is cloudy. Below, to the left, *E. van Muyden*.

1st state.—Touching the left marginal line there is a small cloud immediately above the trees on the left, and another cloud in the upper left corner of the composition. These clouds are separated by a white space which touches the marginal line. Three impressions.

2d state.—The clouds on the left are formed into one mass, so that the white space is no longer seen.

## 293

**Illustration for "Jasper Carrew," by Charles Lever. Meeting of Fagan and MacNarghten.**

.230m. × .155m.

Two men and a woman are standing on a road. One of the men is leading a horse. Two trees rise on the left, one of them extending across the composition at the top. In the distance, other trees and hills. Below, to the left, *E. van Muyden*.



1st state.—The hill farthest in the distance, marking the horizon, is not shaded. Two impressions.

2d state.—The hill is shaded with close parallel diagonal lines.

294

### Portrait of Prof. Carl Vogt (No. 2).

.160m. × .120m.

This is a repetition of No. 289, but showing the figure to the waist only. A closely cross-hatched background fills the whole plate. Above, to the right, *Profr. Carl Vogt*; to the left, *Ev. van Muyden del. et sc. G. 1893*. Below, to the left, on the table, *1893 E. van Muyden sc.* The signature at the top is not clearly seen, except in the first state.

1st state.—Before the signature on the table. The neck is shaded with diagonal lines and is not cross-hatched excepting just below the ear. Two impressions.

2d state.—*1893 E. van Muyden sc.* added on the table. Two impressions.

3d state.—The neck is entirely cross-hatched. Unique.

4th state.—The background has been scraped, deadening all the lines as in a worn plate. To the right of the head, especially, the plate is very light.

5th state.—Horizontal lines are added in the background, to the right and left of the head, the lines to the right of the head forming a shadow darker than the rest of the background between them and the edge of the plate.

6th state.—The background is rebitten. To the right of the head, the background is all of one tone to the edge of the plate.

7th state.—Diagonal lines running downward from left to right are added immediately above the head. Unique.

8th state.—A shadow darker than the rest of the background is added on the left side of the plate, and extending from the table to the top of the plate.

295

### Illustration for "Maurice Tiernay," by Charles Lever. Massena questioning Tiernay at the siege of Genoa.

.230m. × .155m.

The scene takes place in the interior of a church. To the left, Massena and a group of officers. Behind them, two columns. To the right stands Tiernay.



In the foreground, on the right, an officer is partly seen holding a chair. In the background, to the right, an officer stands with arms folded. Below, to the left, *Ev. van Muyden*.

1st state.—The coat-tail of the officer who is standing nearest the front on the left is only partly cross-hatched. There are no reflections cast upon the polished floor by any of the figures. Three impressions.

2d state.—The tail of the officer's coat is entirely cross-hatched. Three impressions.

3d state.—Short, perpendicular lines are added under the feet of Massena, Tiernay, and some of the other figures to indicate reflections on the polished floor; but the perpendicular lines under Massena's right foot cross only the white square of the floor immediately below his foot. Three impressions.

4th state.—The perpendicular lines under Massena's right foot are prolonged so as partly to cross the second white square below his foot, some of the lines extending almost across the square.

296

Illustration for "Maurice Tiernay," by Charles Lever.  
Napoleon giving the Cross of Honor to Tiernay.

.230m. × .155m.

Tiernay lies ill in bed at the hospital. Beside the bed stands Napoleon. To the right, a group of officers. Below, to the left, *Ev. van Muyden*.

1st state.—The curtain hanging over the window on the left is only partly cross-hatched. A bottle stands on the table to the right. Three impressions.

2d state.—The curtain is entirely cross-hatched. Three impressions.

3d state.—The bottle is removed from the table and a box is put in its place. Napoleon's right arm is now behind his back instead of at his side, as in the previous states. Three impressions.

4th state.—The dark space upon the wall immediately above Tiernay's left hand is cross-hatched. Three impressions.

5th state.—Napoleon's head is now erect instead of bent forward, as in the previous states; and a sword and coat, which in the previous states hung upon the wall between Napoleon and the officer next to him, are removed.



297

*Ex libris* Curtis.

.080m. × .060m.

A tiger, with mouth open, is seated, resting his left fore-paw on an open book, upon which is written *Ex libris Atherton Curtis*. Above, on a scroll, *Cave Tigrim*. Below, to the left, *Ev. van Muyden inv. et sc. 1893*.

1st state.—Before the inscriptions on the open book and on the scroll. Four impressions.

2d state.—As described.

298

## Swiss Dragoon, with horse standing.

.360m. × .240m.

He faces toward the front. Below, to the left, *Ev. van Muyden P. 1893*; to the right, *C. 298*.

1st state.—Before the catalogue number. There is scarcely any indication of a background. Two impressions.

2d state.—There is an indication of a hill partly shaded in the distance to the left of the horse, and three or four horizontal lines are added in the sky just below the horse's nose. Two impressions.

3d state.—*C. 298* is added.

*detruite 1894. Juni.*

## Chronological List of Plates.

1875

- 1 Terrier, lying down.

1877

- 2 Soldiers of the time of Frederick the Great.
- 3 First Portrait of the Artist.
- 4 Side-carriage (*Voiture de côté*), in front of a house.

1878

- 5 Second Portrait of the Artist.

1884

- 6 Child's Head, laughing (No. 1).
- 7 Head of a Lioness.
- 8 Cat, seated.
- 9 Roman Herdsman and Bull.
- 10 Squadron of Cavalry ; time of Frederick the Great.

1885

- 11 White Mare and Colt (No. 1).
- 12 Lioness and three Cubs.
- 13 Group of Goats.
- 14 Tiger, lying down.
- 15 Mare suckling her Colt.
- 16 Menu for a Wedding Dinner.
- 17 Portrait of the Duc de Rohan.
- 18 Hermit on a Donkey.
- 19 Head of a Lion.
- 20 Head of a Tiger.
- 21 Lion, lying down.
- 22 Tiger devouring his prey.
- 23 Lion Cubs.
- 24 Lion caressing a Lioness.



- 25 White Mare and Colt (No. 2).
- 26 Roman Bull.
- 27 Fight between Roman Bulls (No. 1).
- 28 Tiger, crouching.
- 29 Cart drawn by a Horse and a Donkey.
- 30 Turcomans fleeing.
- 31 Goathead, asleep.
- 32 Two Monkeys.
- 33 Tiger, in his lair.

## 1886

- 34 Herdsman of the Roman Campagna.
- 35 Herdsman pursuing a Horse.
- 36 Goat suckling a Kid.
- 37 Tiger of the *Jardin des Plantes*.
- 38 Lion attacking a Buffalo.
- 39 Tiger devouring a Cabiai.
- 40 Head of a Lion (Sketch).
- 41 Roman Carettino.
- 42 Don Quixote.
- 43 Portrait of Charles Delacour.

## 1887

- 44 Tigers at the water's edge.
- 45 Lion devouring an Antelope.
- 46 French Cuirassier, wounded.
- 47 Officer of Swiss Dragoons.
- 48 Cuirassier, time of Louis XV.
- 49 Small Tiger, lying down.
- 50 Cover for a set of ten etchings.
- 51 Sardine-fishing in Corogne.
- 52 Lion amid the Rocks.
- 53 Lion and Lioness on the Cliffs.
- 54 Group of Antelopes.
- 55 Head of a Horse.

## 1888

- 56 Head of a Horse (Flambeau).
- 57 Lioness seated, and two Cubs.

- 58 Lioness seated, and three Cubs.
- 59 Lion of the *Jardin des Plantes*.
- 60-62 *Contes Choisis*, by Champfleury.
- 63 Mounted Turcoman.
- 64 Landscape (aquatint).
- 65 Tiger devouring an Antelope (aquatint).
- 66 Mounted Cossack.
- 67 An Elephant and other Animals.
- 68 Roman Ox, lying down.
- 69 Portrait of the Artist, at the age of 35.
- 70 Woman at a window.
- 71 Lion and Lioness playing.
- 72 Portrait of the Artist, with a tiger.
- 73 Study of a Woman, with a cat.
- 74 Roman genre subject.
- 75 Two Men on Donkeys.

## 1889

- 76 Lion in the Mountains (King of the Desert).
- 77 Traveling Carriage of 1830.
- 78 Portrait of the Artist drawing.
- 79 Study of a Woman, in a chemise.
- 80 Baby in a perambulator.
- 81 Monkey, wearing a high hat.
- 82 Monkey, leaning against a wall.
- 83 Monkey, beside a table.
- 84 Nude Child and large Dog.
- 85 Roman Oxen and Driver.
- 86 Menu for a Swiss Dinner (No. 1).
- 86 (a) Menu for a Swiss Dinner (No. 2).
- 87 Horseman attacked by a Lioness (No. 1).
- 88 Tiger lying in wait.
- 89 Lioness attacking a Buffalo.
- 90 Quarry in the Roman Campagna.
- 91 White Mare and Colt, beside a fence.
- 92 Monument at Caen (front).
- 93 Monument at Caen (back).
- 94, 95 Circular to the *Bibliophiles Contemporains*.
- 96 Sketches of Horses, Donkeys and Goats.



- 97 Side-carriage (*Voiture de côté*), on an open road.
- 98 Head of a Roman Woman, "Catarina" (No. 1).
- 99 Mare standing and Colt lying down.
- 100 Head of a Roman Woman, "Catarina" (No. 2).
- 101 Portrait of the Artist, with etching needles.
- 102 Capuchin Friar, asleep.
- 103 Dalmatian Dog, "Sultan."

## 1890

- 104 Child's Head, laughing (No. 2).
- 105 Lion descending a Mountain.
- 106 Frame for a Ballad by Bouchor.
- 107 Portrait of the Artist (Study).
- 108 Tiger, walking.
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